

FLORENCE: S. MARIA DEL FIORE

Brunelleschi and his Dome

BY FREDERICK R. HIORNS [F.]

FILIPPO BRUNELLESCHI of Florence (1377-1446) is, with good reason, called the restorer of modern architecture. He was the first of the moderns definitely to impress upon architecture an aspect that was essentially classical. Vasari says he was of such exalted genius that he was given to the world by heaven to impart a new spirit to architecture, which for hundreds of years had been lost, "for the men of those times had badly expended great treasures in the erection of buildings without order, constructed in a wretched manner after deplorable designs with fantastic inventions, laboured graces, and worse decorations."* Of great natural mechanical skill and ingenuity, Brunelleschi turned his mind first to the plastic arts, and, forming a friendship with Donatello, was moved with a desire to follow the art of sculpture, in which he soon attained to much excellence. In fact, he almost rivalled Lorenzo Ghiberti in the competition that took place, in 1401, for the bronze doors of the Florentine Baptistery, he being then but twenty-four years of age. Disappointed, however, in this—though he missed the prize by so little as to cover himself with

credit—he resolved to go to Rome with Donatello and to remain there for some years, he to pursue the study of architecture and Donatello that of sculpture. This must have been about the year 1402. It is thought he had by then been fired with an ambition to attain in architecture the premier position that was being denied him in sculpture—for undisputed sway was essential to his ambitious and masterful disposition. From childhood he had kept in mind the unfinished cathedral of his native city, and doubtless listened to many discussions on the difficult problem of roofing its central octagon. Here, maybe he thought, would be his opportunity to acquire fame; and to assist him in the execution of so great a task Rome might suggest a clue. Reaching, then, with his companion, that ruin of one-time greatness, he gazed around, it is said, like one amazed when he beheld the magnificence of its buildings, and without delay "made preparations for measuring the cornices and taking the ground plans of these edifices . . . labouring continually and sparing neither time nor cost." No place was left unvisited or unexamined either within or without the city, and he and Donatello recorded all the good things that came to their notice or within their reach.

* Many will quite reasonably dispute the truth of this stricture upon the architecture of the Middle Ages.

Brunelleschi also "well examined and made careful drawings of all the vaults and arches of antiquity; to these he devoted perpetual study, and if by chance the artists found fragments of capitals, columns, or basements of buildings buried in the earth, they set labourers to work and caused them to be dug out, until the foundation was laid open to view."* For, beside his purpose of restoring to light the good manner in architecture which was then extinct—so that it left him "no time either to eat or sleep"—Brunelleschi had it in his mind continually to discover a means for constructing a dome for Santa Maria del Fiore, a thing which no one had yet had the skill and courage to attempt. He, therefore, specially studied the great dome of the Pantheon, and, says Vasari, "did not rest until he had drawn every description of fabric—temples, round, square, or octagon; basilicas, aqueducts, baths, arches, the Colosseum, Amphitheatres, and every church built of bricks of which he examined all the modes of binding and clamping, as well as the turning of the vaults and arches; he took notes likewise of all the methods used for uniting the stones as well as of the means used for securing the equilibrium and close conjunction of all the parts. . . . The different orders were next divided by his care, each order—Doric, Ionic or Corinthian—being placed apart; and such was the effect of his zeal in that study that he became capable of entirely reconstructing the city in his imagination, and of beholding Rome as she had been before she was ruined." It is no wonder, therefore, he was imbued with the spirit of classic art and became a potent force in changing the course of European architecture. And it seems clear that he adopted the best method of study whereby to carry to a successful end the ambitious project before him.

He returned to Florence in 1407, where, through the reputation he had already gained, much work awaited him. In that same year, with a number of other architects and engineers, he gave his opinion before the Superintendents of Works of the Cathedral as to how the central area of the church should be covered, and prepared a model illustrating his plan. He spent, indeed, several months in this way, making models and machines bearing upon and explaining the intentions that had formed in his mind with regard to the cupola.†

He then set out again for Rome, only to be recalled shortly afterwards to give further details of his scheme. His address to the Syndics and Wardens, at this time, is given in some detail by Vasari. It seems that he

was purposely indefinite in explaining his designs, and, in accord with what was doubtless deliberate policy—resulting from complete confidence in himself as the only possessor of a solution of the problem—he suggested that other advice should be taken and more experts consulted, "not Tuscans and Italians only, but Germans, French, and of every other nation"; for, said he, with diplomatic modesty, "I am confounded no less by the breadth than the height of the edifice. Now if the cupola could be arched in a circular form we might pursue the method adopted by the Romans in erecting the Pantheon of Rome; that is, the Rotunda. But here we must follow the eight sides of the building, dovetailing and, so to speak, enchainning the stones, which will be a very difficult thing." For Brunelleschi had far too much practical insight to think of using the Pantheon dome as a model in a case to which the principle of its construction was obviously unsuited. The problem was of quite a different kind, and even poetic licence cannot admit analogy between the Duomo cupola and the solidly bedded circular cella and dome of Hadrian. The authorities were pleased with Brunelleschi's suggestions, and the confident air with which he promised to carry them out. They desired, however, to have more models prepared, and, not acceding to this, Brunelleschi went again to Rome. While the Syndics hesitated—filled with uncertainty and overwhelmed with the magnitude of a task which apparently they could not conceive a citizen of Florence capable of performing—he resumed once more the study of Roman antiquities.

The year 1420 was reached ere the assembly took place in Florence of that council of experts whose advice he had suggested should be taken. By these masters various and strange notions were propounded, each of which, in turn, was proved equally futile. Brunelleschi alone, as he had confidently expected, possessed and expounded a practicable solution; though the Syndics continued to receive his views with derision. The method was probably too simple to be convincing. For lack of a better proposal, however, and after some further delay, it was accepted, and, having received from Brunelleschi a full explanation in writing—which was imperfectly, if at all, understood—the Syndics ordered him to proceed with the construction of the dome. Even then, in a perverse and tactless excess of prudence, they associated Lorenzo Ghiberti with him as coadjutor in the undertaking; a futile and unnecessary arrangement, likely to be particularly irritating to a man of Brunelleschi's temperament. The way in which he eventually relieved himself of a rival who, however great as a sculptor, was an incapable constructor or architect, is an interesting and amusing story, as related by Vasari. Brunelleschi's association with the Florentine dome

* Vasari—*Life of Filippo Brunelleschi*.

† The Opera del Duomo, near the Cathedral, contains much that is of interest connected with the building, including Brunelleschi's model of the cupola and tambour, another of the lantern, and various mechanical instruments invented by him.

was, in fact, full of unnecessary trials and discouragements, such that it becomes a wonder that his impatient, headstrong disposition was able to bear with them. To his determined resistance to interference and opposition is largely due the eventual entirely successful completion of this, the chief work of his life.*

The Cathedral of Florence, the great and beautiful Santa Maria del Fiore—which replaced the former church of S. Reparata—was designed by Arnolfo di Cambio† and commenced in the year 1298, at which time Dante was still walking the streets of Florence. The instruction given to its author was to raise “the loftiest, most sumptuous, and most magnificent pile that human invention could devise or human labour execute.”‡ When Arnolfo died in 1341§ the building appears to have been fairly well advanced, there being reason to believe that the walls of the crossing had reached such a height that three of the arches of the cupola piers were turned—though the exact position of the work, which was subsequently continued by Giotto, Taddeo Gaddi, Orcagna, and others, is very uncertain. The form of the plan, with its very simple nave and apsidal terminations on three sides of the great central octagon, is well known.¶ The general effect of the exterior, as intended by Arnolfo, is probably represented in the remarkable fresco attributed to Simone Martini—a masterpiece of Giottoesque painting—in the Cappella degli Spagnuoli (1345) of the Church of Santa Maria Novella. It shows the Cathedral with a dome, but the latter without a drum.*

In its completed form the length of the building is 500 feet, the breadth across transepts 318 feet, and across nave and aisles 128 feet, height of nave 140 feet, and the height of the cupola from the floor to the base of the lantern 296 feet. The extreme height from the ground to the top of the cross is 387 feet.

Arnolfo's work was well constructed, and he appears to have observed special care with the foundations and buttresses, so that the solidity and strength of the structure has never been in question. Giotto continued the work about the year 1341, and the nave was completed in 1369. In the year 1393 a Commission was first appointed for the building

of the dome, the sacristy, and the canonica of the Cathedral.**

At the beginning of the fifteenth century practically the whole of the building was roofed in with the exception of the central octagon, which stood at the level of what is now the base of the drum. With the completion of the tribunes in 1419, on the general lines settled by the Commission of 1366, only the dome remained to be constructed, and Brunelleschi's appointment to the office of “Provveditores” dates from 16 April 1420.††

The width between the walls of the octagon was nearly 139 feet, and from angle to angle 149 feet—the thickness of the wall itself about 16½ feet. No precedent existed for spanning by a dome so vast an area on a support of such form, and the fact that the new work (base of drum) was to commence at a height of 135 feet above the floor did not lessen the magnitude and risk of the undertaking. With the one exception of the Pantheon this was to be the widest spanned dome in the world, and, in fact, it exceeds the Pantheon on the average between the minimum and maximum widths across the octagon, and in that sense may be claimed to be the greatest of all. The Roman dome is 143 feet in diameter, but the circular wall which supports it rises solidly from the ground and is 20 feet in thickness at the top. It was found by M. Chedanne to be of brick, in combination with concrete, laid in horizontal and not radial courses—in other words, to be a species of corbel construction with which were connected the brick ribs radiating on plan towards the dome centre. This dome was, moreover, of somewhat flat curvature and heavily weighted down at its springing to counteract thrust, and, though a great advance on any previous method of construction, represented a cruder and less scientific method than was possible in the problem before Brunelleschi. The masterpiece of Hadrian dates from A.D. 120 to 124, and is still one of the most remarkable, and internally beautiful, buildings in the world. But it was obviously able to furnish little that was applicable to the problem of Santa Maria, except what may perhaps be called the intellectual stimulus which Brunelleschi derived from it. Of its real construction, as we know it in the light of recent discoveries,‡‡ he probably had no knowledge.

Giuseppe Molini, 1820—from which the engraved illustrations are taken.

* That this was Arnolfo's intention is also borne out in Vasari—“the edifice above the roof must be constructed, not after the design of Arnolfo, but that a frieze fifteen braccia high, must be erected. . . .”

** See Gaye, *Regesta florentina internam Reipublicæ historiam spectantia ab a MCCXXV ad a MD.*

†† *La Cupola di Santa Maria del Fiore*, per Cesare Guasti—Firenze, 1857.

‡‡ See investigations of MM. Chedanne and Choisy, and Beltrami, *Il Pantheon*.

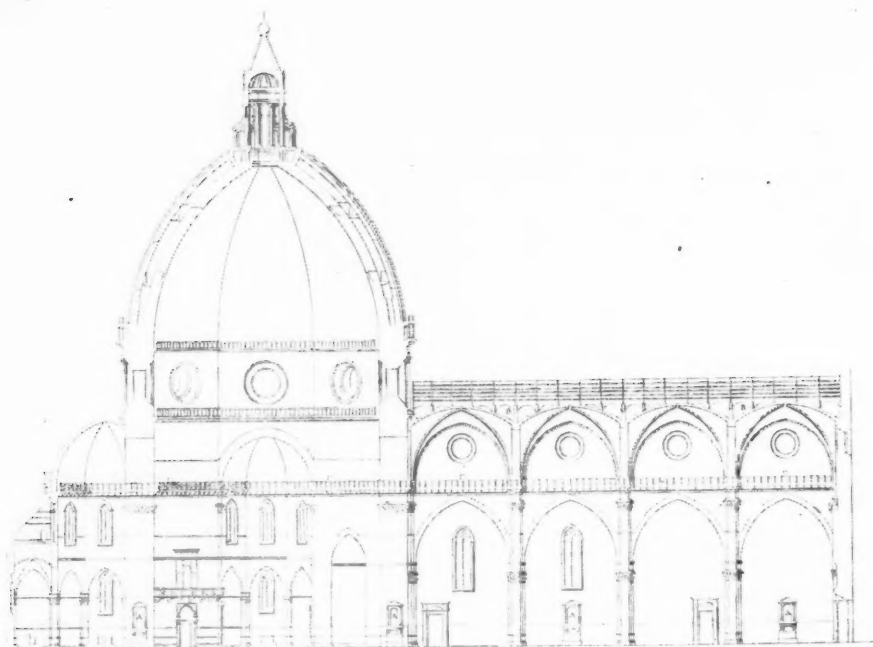
* Michael Angelo, Wren, and others, as is well known, suffered from similar irritating and petty persecutions.

† Often, and wrongly, called Arnolfo di Lapi.

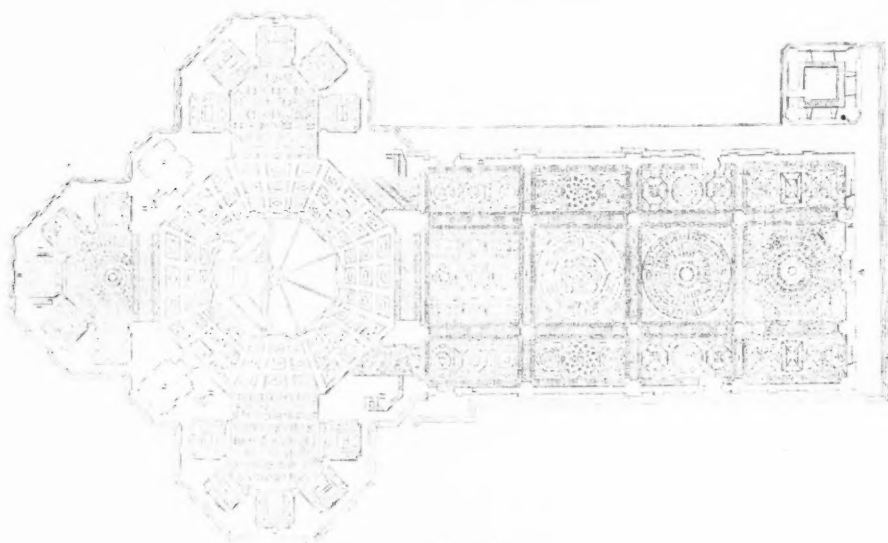
‡ The enlightened view of the Florentines in such matters is further emphasised by the plea—put forward when further subsidies for the building were granted in 1338—“that a work so beautifully and honourably begun might be continued and completed still more beautifully.”

§ The date of Arnolfo's death is obscure. Milizia gives it as 1300, and Sgrilli as 1330. The latter is unlikely.

¶ See *La Metropolitana Fiorentina Illustrata*—Florence,



Sezione del tempio fatto sulla forma dell'originale.

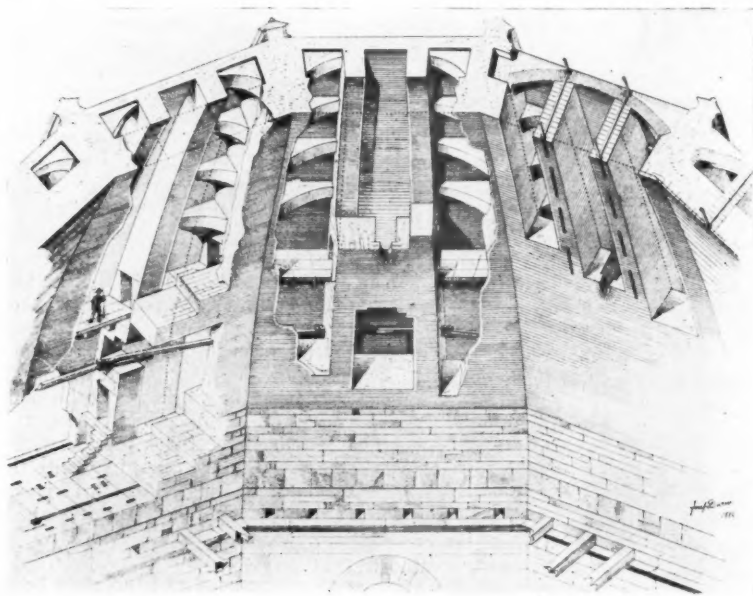


Piano del Duomo di Firenze.

PLAN AND LONGITUDINAL SECTION OF SANTA MARIA DEL FIORE FROM *La Metropolitana Fiorentina Illustrata*,
BY GIUSEPPE MOLINI

The primary difficulty which faced those who essayed to cover the vast area of the Florentine octagon was the impossibility of constructing a centering which would support the necessary weight. The conditions, therefore, involved a self-supporting structure, one which, as it rose from the wall, would be in statical equilibrium, and this was precisely what Brunelleschi undertook to provide. He claimed to be able to do it "very easily, without any frame-work whatever." Realising the weakness, for his purpose, attaching to an octagonal plan, he decided "to turn the inner part of this vault in angles, according to the form of the

protection from the weather. A main rib or buttress was formed at each angle and two smaller intermediate ones in each side of the octagon, these being stiffened and bound together, horizontally, by flat cross-connecting arches constructed at intervals in the height, assisted further by encircling ties or chains of oak.* The intended effect was to obtain the rigidity of solid construction combined with the, in this case, equally essential quality of lightness resulting from its hollow or "cellular" form. As executed, the inner vault varies from about 7 feet in thickness at the base to 6 feet at the top, while the outer protective shell



ISOMETRIC SECTION OF DOME (FROM DURM)

walls, adopting the proportions and manner of the pointed arch, this being a form which displays a rapid tendency to ascend," and was such that, when loaded with the lantern, each part would help to give stability to the other. It was, in other words, to be an octagonal vault, of domed form, and somewhat pointed in tendency to reduce thrust on the supporting wall to a minimum, with a corresponding inclination to rise at the apex counteracted by the weight of a substantially built lantern. The principle of the design was calculated to meet most effectively the existing conditions, and displayed a sound sense of practical requirements. The vault construction adopted was formed in two layers, an inner and outer, of which the former was essentially constructive and the latter principally a

averages about 3 feet in thickness. The space between the two is rather less than the thickness of the inner vault, and in this the access passages and staircases are constructed. The ribs are formed of hard stone throughout, the vault walls being of the same material (macigno) for a height of about 45 feet, above which they were required to be of brick or spongite, as should

* See isometric drawing from Josef Durm's *Die Domkuppel in Florenz*, Berlin, 1887. It seems almost impossible to obtain a comprehensive idea of the construction on the spot—only small portions of the internal dome cavity being revealed at a time. The stone is a hard marble and the bricks about the finest and most dense in quality I have ever seen—in fact, the surfaces where much rubbed have acquired the smooth polished surface that one associates with marble. To some extent the internal surfaces are covered with a hard plaster.—F. R. H.

be determined by the masters who built it, "they using that which they consider lightest." The dome alone—apart from its tambour and lantern—embraces a height of practically 120 feet. The main angular ribs being of marble, and showing prominently on the exterior, form an æsthetic connection between the marble facing of the drum and main body of the church and the lantern of the dome, which is built of the same material.

While the form and methods employed suggest Gothic construction it is not really so. A Gothic vault is not built without supporting centering, for its principal members at least, and, in this case, such support was dispensed with, as Brunelleschi well knew must have been so with the Pantheon. His aim, therefore, was doubtless, by light and yet rigid construction, to produce, as far as was possible on an octagonal drum, the effect of a circular-planned dome.* The cross arches between, and in combination with, the ribs or buttresses would induce some such result, and an effect equivalent to a circular shell enclosed within the hollow spaces of the double polygonal walls of the cupola. As such, the dome of Brunelleschi was a triumph of constructive skill. While the circular plan is undoubtedly the statically perfect one, the entirely original method here adopted for dealing with a unique problem constituted, perhaps, as near an approach to the perfect type as the conditions admitted of. It had, we might say, qualities that were at the same time Gothic and Classical, and embodied the structural excellences of both systems. The parts were, in fact, so well adjusted and held together that, raising it evenly, the whole was found perfectly in equilibrium, and, as Vasari says, the builders worked on the scaffolds with as much security as they would have done on the ground beneath. When the construction had reached such a height that it became difficult, and involved great waste of time, for the workmen to descend, Brunelleschi even provided wine shops and eating houses for them within the space of the dome. And, like an example of the perfect architect, there seemed to be no operation, however difficult and complex, that he was not equal to, and "while the stones were under the hands of the stone cutters he would look narrowly to see that they were hard and free from clefts; he supplied the stone cutters with models in wood or wax, or hastily cut on the spot from turnips, to direct them in the shaping

and junction of the different masses."† In this way the dome—apart from its terminating lantern—was finished in the year 1434, and the church dedicated by Pope Eugenius the Fourth in the following year.

The stability of the cupola depending largely on the lantern necessary to complete it, Brunelleschi had devoted much attention to this and had made several models. But even here the same extraordinary mistrust that he had before experienced from the authorities persisted, and others were put in competition with him.‡ This was vexatious to Brunelleschi, though he was able to see its amusing side. His own carefully studied model—which, naturally, was hardly likely to be improved upon—was open to general inspection, and it was almost inevitable that the other designs should become, more or less, copies of it. So much was this so in one case that Brunelleschi is said to have remarked with grim humour that "the next model to be made by this personage will be mine altogether." In the end the right thing was done, and the builder of the dome was commissioned to do the lantern also. He was, however, 66 years of age when the time came (1443) for the lantern to be commenced, and it seemed impossible, with the necessarily slow progress that would be made with it, that he should live to see its completion. He died, in fact, three years later, and the lantern was not completed until 1461. Realising the importance of its construction to the stability of the dome, he described in writing, in the most careful way, how the work was to be done, so that nothing should be left uncertain or doubtful. He, moreover, selected all the block marble with which the lantern was to be built, in harmony with the general facing of the church, and—piled up as it was in the Cathedral square—the populace, gazing upon the huge masses of stone, was amazed that it was proposed to lay so great a weight upon the cupola. And well they might be, for the height of the main body of the lantern to the top of its conical roof (beneath the ball) is 36 bracci, or 69 feet. Its base is 296 feet above the floor of the church,§ and the top of its terminating cross soars no less than 387 feet in the air. The conical roof is of wooden construction with a metallic covering, and the ball and cross were added by Andrea Verocchio in the year 1469.

Realising the magnitude of the whole dome construction, the wisdom of Brunelleschi's insistence upon the raising of the original wall by 41 feet to form a drum

* For information on constructive principles and details see *Five Famous Domes*, by P. S. Worthington, Transactions R.I.B.A., 1889. See also *St. Peter's at Rome*, by F. R. Hiorns—*The Builder*, 6 January 1911.

† Vasari.

‡ Lorenzo Ghiberti, Antonio Manetti, Bruno di Ser Lapo Mazzei, Domenico Stagnano, and others, made designs for the Cathedral lantern.

§ The dome ribs—of the same cream-coloured marble as is used on the exterior of the church generally—have a very imperfect curvature when viewed from the lantern platform. Towards the top of the dome the curve becomes suddenly flatter. The general surface of the cupola, between the ribs, is laid with flat, reddish tiles with the slightly raised rebated joint still commonly met with in and around Florence. The view over the surrounding country from the upper platform is magnificent.—F. R. H.

becomes apparent. Some thrust from the dome was inevitable, and the crowns of the four great arches of the crossing were originally but little below the level at which the octagon had been terminated. It was obviously desirable to make the incidence of thrust

the thrust upon the octagon—grouping together, moreover, quite pleasantly on the exterior of the building. The abutment system for the cupola may, in a restricted and imperfect sense, be said to be somewhat analogous to that of Santa Sophia at Constanti-



BRUNELLESCHI'S MODEL, IN WOOD, OF THE LANTERN

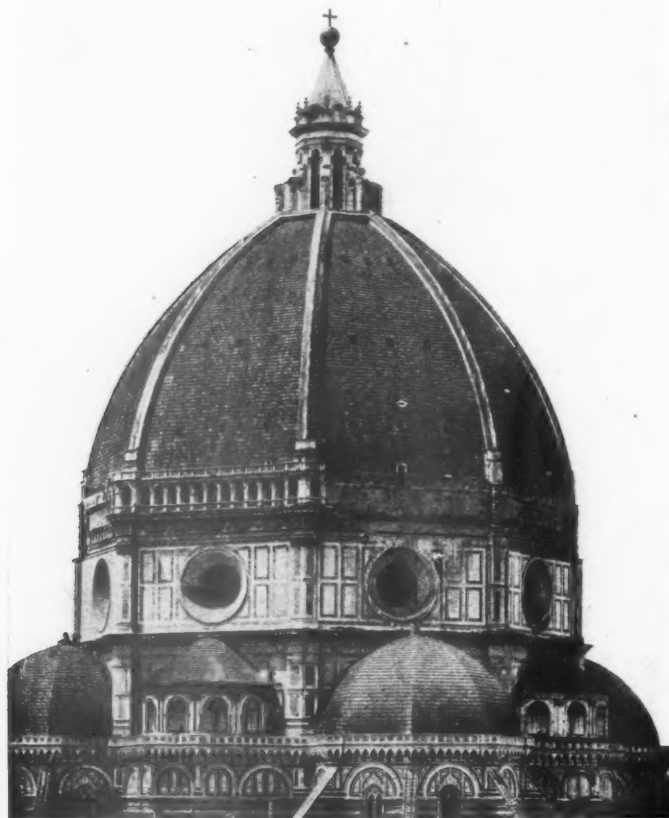
more remote, and the interposition of a drum was Brunelleschi's way of accomplishing this; introducing at the same time some light to the church through the circular windows with which it was perforated. Accordingly the construction of the dome commenced at 176 feet instead of 135 feet above the floor, while the abutting walls and roofs of the main and lesser tribunes, together with the nave roof, assist to support

noble and other domed Byzantine churches—or, at least, conveys the suggestion of being so.

The tambour was an entirely new expedient in dome construction, the prototype of what subsequently became a familiar feature in the modern treatment of the cupola. It has doubtless added much to their external effect, as the examples of St. Peter's at Rome—which followed 150 years later—and St. Paul's,

London, will show ; though it is reasonable to suppose that statical rather than æsthetic considerations brought about the Florentine precedent. The high elevation and pointed form of the Santa Maria dome is not, perhaps, quite pleasant in internal effect, but in passing judgment it must be considered that avoidance or reduction

the cupola of the Pantheon, Brunelleschi, in doubling it, substituting the pointed for the round arch and thus increasing the solidity of the vaults, surpassed his models and showed himself original." We have no need to ask, as Forsyth did of the drum of St. Peter's, "What do these columns here ? and what do they



CUPOLA OF THE CATHEDRAL

of mechanical thrust formed the essence of Brunelleschi's design, and that this the steep curvature of the vault, held down by the weight of the lantern, certainly effected. In general idea it proclaimed a new architectural conception of first-rate importance. If, as has been well said,* he "imitated ancient art and borrowed

support ?" for the tambour, like the whole design, is treated with almost naked simplicity, and there is no artificial masking of the construction. Its effect depends on none of the recognised features of ornamental architecture, and is beautiful from its proportions and materials—impressive to the point of grandeur by the simple directness of its treatment. The admiration Michael Angelo is said to have had for it is, therefore, not surprising. "Come te non

* *History of Florence, 1434-1492*, by F. T. Perrens. See also *Lorenzo de Medici*, by A. Von Reumont, a very splendid work on all that relates to fifteenth century Florence.

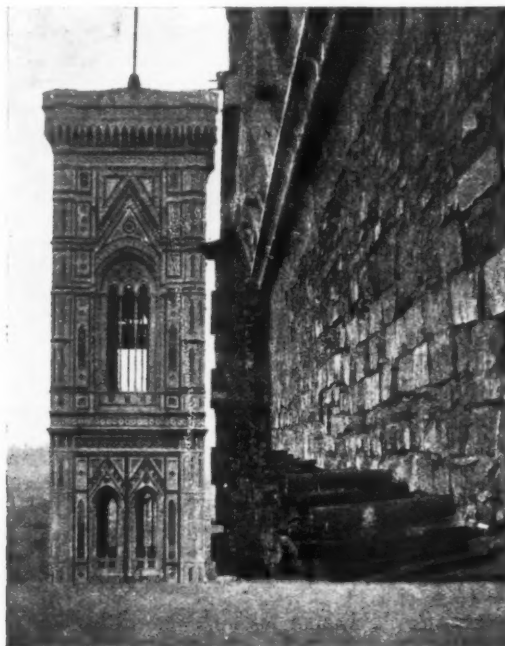
voglio! Meglio di te non posso!"* The dome of St. Peter's is raised higher from the ground, but its actual height, as a dome, is not so great as that of the Duomo. And though it has been said, with doubtful accuracy, that in the design of St. Peter's dome "Michael Angelo drew his famous bravado from the Pantheon," the truth will hardly be disputed that "this grand enterprise of Brunelleschi gave him the assurance of performing it."†

The "gallery" and cornice round the exterior of the

Brunelleschi's design, and that his vigorous protest led to its being discontinued. He called it a "gabbia di grilli"—a cage for crickets—and presumably its character and scale impressed him as unsuited to the noble simplicity of the rest of the work. He himself made a design for a cornice, but the authorities disputed about it and nothing was done.§ The lack of completion, as regards this feature, must undoubtedly be regarded as a blot on the appearance of the cupola.



FINISHED PORTION OF DOME "GALLERY"



WALLING OF UNFINISHED DOME "GALLERIES"

base of the dome, at its junction with the drum, was never completed. Brunelleschi made designs and models for this feature, but through neglect of the Cathedral Authorities they were lost. The portion executed on one only of the eight sides is of appreciably later date, and the work of Baccio d'Agnolo.‡ It is said that Michael Angelo, returning from Rome one day, saw a gallery being constructed which was not of

* "Like thee I will not build one. Better than thee I cannot!"

† Joseph Forsyth, *Remarks on Italy*, 1824.

The interior of the dome is decorated with fresco paintings by Giorgio Vasari and Federigo Zuccherò, but the effect is far from satisfactory. The subjects are of a Dantesque character, and, though in themselves not unsuited to walls that had echoed the damnatory thunders of Savonarola, they appear, as decoration, quite wrong in scale and treatment. The burlesque poem of Lasca Antonio Francesco Grazzini may be

‡ The two small views were taken by projecting a hand camera through the gallery balustrade. The effect of the rough unfinished walling is extraordinary at close quarters.

§ See Milizia's *Lives of the Celebrated Architects*.

taken to embody a popular view of this decoration, with which it is difficult not to sympathise :—*

“ Giorgin, Giorgin, debb'essere incolpato—
 • Giorgin fece il peccato,
 Presuntuosamente il primo è stato
 La cupola a dipingere ;
 E il popolo Fiorentino
 Non sarà mai di lamentarsi stanco
 Se forse un dì non se le dà di bianco.”

Though the dome of Santa Maria was the essentially great achievement of Brunelleschi's life, it is perhaps his other works that identify him more particularly with the Classic revival—such as the Florentine churches of San Lorenzo and Santo Spirito, the Pazzi Chapel of Santa Croce, and the Badia at Fiesole. The work at this last shows the perfection of refined taste and is, perhaps, worthy to rank with the finest art of any time. In breadth of treatment, proportion, and in the detail of its ornament it is altogether delightful. There is in the Pazzi Chapel an originality and sense of scale which is surprising in the period of its execution, while the two first-mentioned churches take us at once to an entirely fresh treatment of the Basilican plan, combining, with the strong suggestion of the Early Christian building, new features in arcading, vaulting, and dome that remove any possible sense of mere copyism or the reproduction of ancient work. As with his more immediate predecessors and successors, the human quality—so characteristic of Early Renaissance work—is very apparent in all that Brunelleschi did. A suggestion of Gothic influence survives, but the dominance of his Roman studies is clear, there being a surprising Classic refinement, almost Grecian in quality, in all his ornaments, mouldings, and details, while he definitely re-introduces the use of the “orders” and other distinctively Classic features. Not only was his great dome the prototype of Renaissance domes, but his other work laid Europe under an even greater debt in that it was largely instrumental in changing, in a most striking way, the whole course of its architecture. Herein, doubtless, lies the real importance of Brunelleschi's life and work. As has been well said, † he “demonstrated the benefits derivable from a study of Roman examples and processes,” and, under his genius and untiring industry, the building arts and trades were brought to that condition of efficiency which rendered subse-

quent achievements possible. Consumed with admiration for what remained of the magnificence of Rome, which he had studied so long and so well, he showed with forceful insistence the way to the purer aspect of the revival towards which the Pisanos, Arnolfo di Cambio, and others appeared to be making in a more hesitant way. To have wrought so great a change was extraordinary in a man who, in early life, had witnessed the construction of buildings still in the Giottoesque manner, for Santa Croce and Or San Michele may be so described, and both were completed while this keen, observant man was walking the streets of Florence. He is, therefore, rightly regarded as the restorer or founder of Modern Classical Architecture—the father of that great Renaissance movement which took definite shape from his time and through his influence. Therefore, we may say, as Milizia did of Vignola, that architecture is eternally obliged to him. Throughout his strenuous life he received relatively little of praise and encouragement, and much of opposition and abuse, but upon his death he was worthily laid to rest, at the public expense, in the church for ever to be associated with his name and fame—a large number of his brother artists, more especially the poor and unfortunate, whom he had constantly befriended, paying the last visible tribute of their affection and respect. So left he to the world “the memory of his excellence and of his extraordinary talents . . .” that from the time of the Greeks and Romans there had been no more admirable genius. A mural memorial tablet with a portrait bust of him by Buggiano, his pupil and adopted son, was placed near the entrance to the south aisle of the Cathedral, close to that of Giotto. Its original inscription was composed by Carlo Marsuppini, the then Chancellor of the Republic, and to it Gio. Battista Strozzi added later the charming :

“ Tal sopra sasso sasso
 Di giro in giro eternamente io strussi ;
 Che così, passo passo
 Alto girando, al ciel mi ricondussi.”†

Looking back on his work one feels that it was so ; for what is beauty if the creation or enjoyment of it does not elevate and lead to the celestial—even though, as Fitzgerald said, there is no competition among great artists and none is first in the Kingdom of Heaven.

brush, as a cure, is not so favoured in Florence now as apparently it once was.—F. R. H.

† W. J. Anderson, *The Architecture of the Renaissance in Italy*.

‡ “ As stone on stone I raised,
 As course on course for evermore I piled ;
 So tend my steps, pace following pace,
 To my blest home in heaven.”

* In fact, I agree entirely with the sentiment of the poem. The paintings, as decoration, seem about as bad as they could be—enormous figures, say 20 feet or so in height, flung about in (distorted) naturalistic attitudes with no regard for decorative effect or the form of the dome. As a result, the beauty of the curved surface, as viewed from the floor, is entirely lost, and might almost as well have been a flat ceiling. Even the colours are crude and disturbing. But I fear the whitewash



CAIRO: MOSQUE OF IBN TULŪN. COURTYARD

Muhammadian Architecture in Egypt and Palestine*

BY WILLIAM HARVEY

IT would be difficult to find any architectural theme that has excited more vigorous controversy or elicited more diametrically contradictory expressions of opinion than the subject chosen by Mr. Martin S. Briggs [F.] for his book *Muhammadian Architecture in Egypt and Palestine*. Various European critics have pronounced their admiration or their abhorrence of the Muhammadian style; and while it is impossible to reconcile their estimates of its value, the difficulty of a fair appreciation of its worth is at least recognisable. Eastern architecture must necessarily interest a people like the British, whose common speech is riddled with proverbial expressions drawn from an Oriental book, whose infants play with Noah's ark as a familiar object of the nursery and whose politicians and administrators endeavour to direct the affairs of enormous and thickly populated Oriental territories.

It is, perhaps, because the East is so inextricably bound up in our island existence that a Briton feels himself impatient and critical when faced with an art

and a life for which he seems to possess affinities, but which, none the less, obviously eludes his complete comprehension.

Had the traveller-critic to set out in person and arrive under the blue sky of Egypt before he first tasted the fruit of the date palm, or could he read the *Arabian Nights' Entertainments* for the first time on Egyptian soil as a stranger in a strange land, real appreciation and sound criticism might come to him more naturally.

The immense differences in habits of life dictated by climate and tradition would be apparent, comparison with our Northern methods would be recognised as ridiculous as well as odious, and the traveller would be enabled to accept and enjoy the art of the country at its face value as the product of conditions whose novelty would command his attention and which he would begin to study together with their effects upon human creative ability.

But this is very far from the realm of practical politics. Old Oriental associations have become part of our being, and the Briton standing at the counter of the travel bureau in his home town unconsciously

* *Muhammadian Architecture in Egypt and Palestine*. By Martin S. Briggs [F.], Author of "Baroque Architecture," etc. Oxford: At the Clarendon Press. 1924.

employs Arabic numerals in making out the cheque in payment for his passage. That our English method of writing numerals should differ from the modern Arabic in the length of a dash or the size of a dot only serves to illustrate the inextricable mixture of ill-assorted knowledge and misconception of the East which comes to the Briton in the course of his normal upbringing. The European critic is handicapped in very much the same way and possesses, in common with the Briton, the tendency to bring with him to the East a ready-made standard of criticism to which Muhammadan architecture is required to conform. Where the difference between the standard of criticism and the object under examination is so great as to present obvious incompatibility of measurement, the critic falls back upon the pleasantly vague realm of possible first causes and triumphantly discovers that all that is good in Muhammadan art derives itself either from some ancient contact with the traditions of his, the critic's, native land, or with some religion, person, place, or thing exterior to itself which happens to have enlisted the critic's sympathy.

The Roman observer will have it that Arab architecture originates from seeds sown by ancient Rome; the Coptic sympathiser discovers a Coptic architect; and the Armenian sympathiser finds evidence of Armenian architectural genius underlying any notable Muhammadan work. Whatever the designer's nationality, he is invariably made out to be a non-Muhammadan, until the centre of interest shifts from the question of authorship by Christians to the marvellous power possessed by the Muhammadan client of getting such highly satisfactory results from alien craftsmen.

While recording in his pages the pronouncements of former writers which bear unmistakable evidences of partisan spirit, Mr. Briggs shows himself well qualified to take a more impartial view of his subject, and, without expressing an opinion, calls his readers' attention to the difficulty of exacting exquisite workmanship from reluctant bondsmen. He makes it appear, too, that Muhammadan architecture is the genuine expression of a distinct faith and that the several magnificent buildings created for its purposes inevitably conform in the largest measure to its fundamental requirements, whatsoever the personal religion of the designer and craftsmen.

The relations of European architects with their clients differ considerably from those which subsisted between an Oriental despot and his designer-craftsman, for the system of direct contract implied a knowledge and appreciation of architectural form and detail on the part of the employer possessed by few English amateurs.

From the tale of Ibn Tutun and his Coptic architect, as retold by the author in connection with the particulars given of the upbringing of Ibn Tutun, it appears

that this governor of Egypt was able to supply his architect with information derived from his personal recollections of the great mosque at Samarra in Mesopotamia, which affected the design of the brick and plaster piers and of the minaret with its external spiral stair.

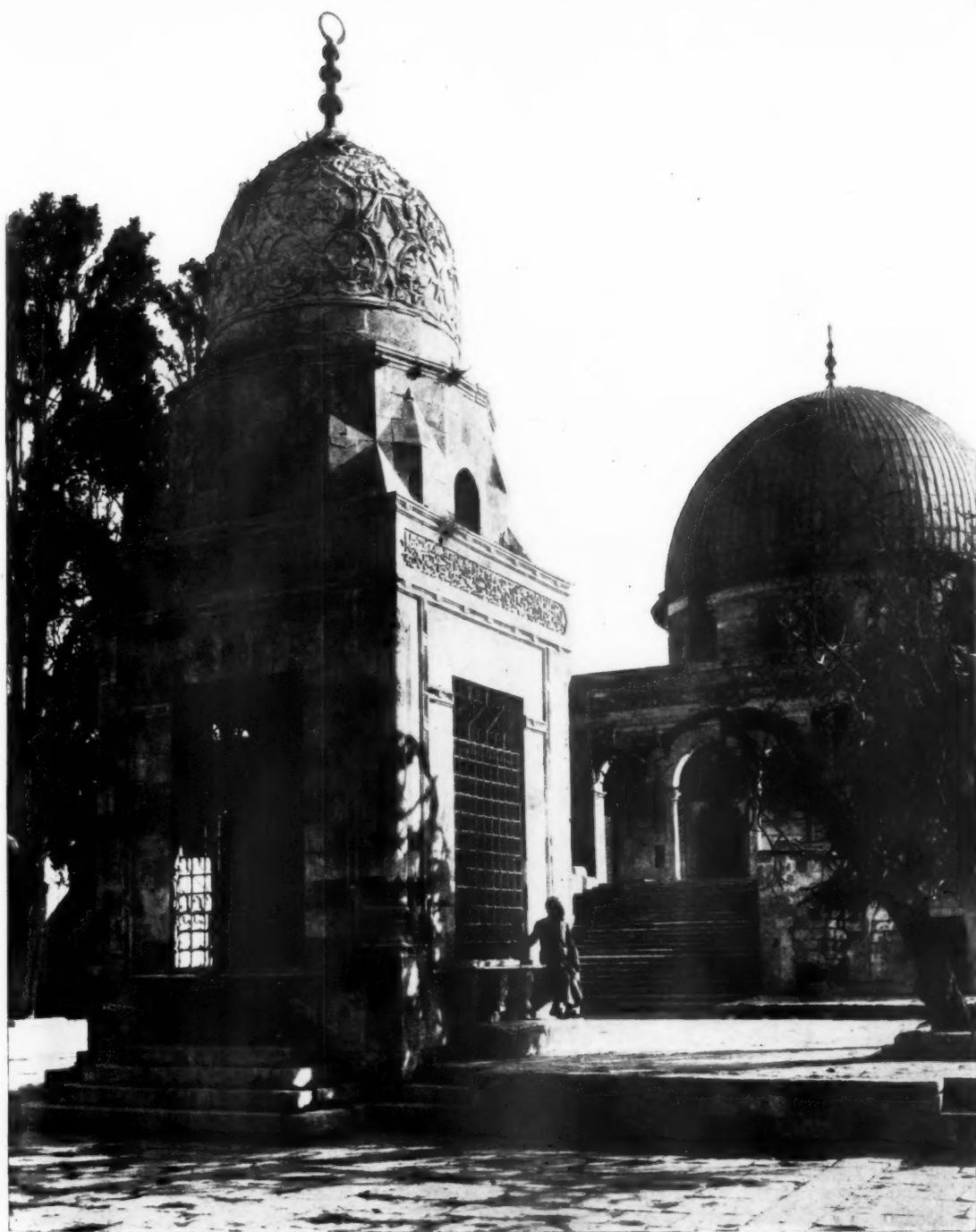
The interest of the Oriental client in the projected work is very keen, personal and highly instructed even at the present day, and was certainly not less so in the mediæval period. The setting out of the building on the site mutually by the client and the craftsman-contractor is a function which differs intensely from our routine of setting out by the builder's foreman from a hard and fast plan. On this point Mr. Briggs gives his own translation of a passage from *Abd al-Latif Relation de l'Egypte*: "The architect, with the help of a bag of plaster, marks out on the ground the boundaries and division walls of the building, according to the instructions of his client, then the actual work of construction is begun."

In the rocky districts of Palestine the bag-of-plaster method is, or was in 1909, exchanged for a still more direct use of corner stones temporarily placed in position by workmen and removed from point to point until all parties are satisfied that good results have been obtained, when the stones are mortared into position.

The incompatibility of exact geometry with these apparently haphazard methods has been pointed out by M. Gayet, who insists that for the elaborate masonry of certain buildings very accurate detailed drawings must have been prepared, but the system of design on the site by a process of adaptation and adjustment of the material is relied upon far more than is the case with us. The combination of a profound knowledge of the science of descriptive geometry with the discretion to use or to abandon absolute symmetry as the case demanded was a special function of craftsmen employed by the Muhammadans.

The art of suggesting a reasonable point of view by the presentation of the highly imaginative but mutually contradictory accounts of former writers is exemplified in several pages of Mr. Briggs's work, and the reader may not find himself called upon to give very serious consideration to the quotation from M. Gayet concerning Arabic geometrical design: "The pattern derived from the multiplication of the square or the octagon will awaken the idea of the unchangeable and the eternal, that based on the heptagon suggests a vague and restless mystery."

In other cases where the author ventures to give his own summing up of the evidence his personal knowledge of the monuments serves him well. Invited to decide whether colour rather than form is the predominant factor in Arab art, he pronounces in favour of its excellence in both directions. "The elaborate decoration of walls and domes was incised rather than



JERUSALEM: SABÎL OF QĀYT-BĀY
IN THE BACKGROUND, THE QUBBAT AS SAKHRAH, OR "DOME OF THE ROCK"

modelled, though it must be borne in mind that the strong light of Egypt gives nearly as much value to a line scratched on stucco as the atmosphere of England does to bold stone-carving, and this is another in-

minarets, the Arabs showed that they were perfectly aware of the value of shadow and silhouette."

On the origin of stalactite ornament the reader is left to infer, in the absence of a definitely stated



CAIRO: MOSQUE OF MU'AYYAD. MINARETS

stance, like the delicate mouldings of the Parthenon, of art adapting itself to local conditions. But, on the other hand, in their embattled or foliated parapets, in their deeply recessed portals, and, above all, in their

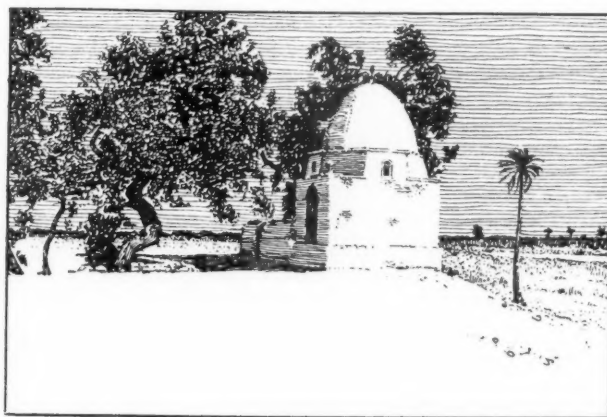
opinion, that Mr. Briggs agrees with the conclusion arrived at by the late R. Phéne Spiers, if not with all his arguments in detail, that the first home of the stalactite was in Mesopotamia. The author's refusal

to see any structural value in stalactites can hardly apply to their use as masonry corbels at the springing of an arch or niche, where they perform the very valuable services of the *tas-de-charge* in the lower courses of a Gothic vault. The use of stalactites in plaster and woodcarving is, of course, purely ornamental.

This review, or even a far longer one, would fail to do justice to the detailed research with which the work has been constructed or to the multitude of interesting facts presented in both text and illustrations. It may,

however, be confidently stated that serious students of Muhammadan architecture will read Mr. Briggs's treatise upon the subject whatever else they leave unread, and, whatever their personal views upon the many controverted questions the style presents, they will recognise the impartiality of a sound historian underlying the attractive presentation of the whole volume.

** The Editor desires to acknowledge his indebtedness to the Oxford University Press for the illustrations in this article.



PROVINCE OF FAYYŪM: THE TOMB OF A VILLAGE SHAYKH

M.S.B. del

Review

MODERN ENGLISH ARCHITECTURE. By Charles Marriott. Chapman & Hall, Ltd., 1924. 21s. net.

This book is written by an understanding layman—one who is, we suspect, also somewhat of a philosopher. A point of view is, therefore, presented which the thinking architect doubtless will accept, but which he does not often formulate, possibly because he is of necessity so engrossed with the business of architecture that he overlooks its philosophical implications.

This, however, is only half an excuse, for in other phases of thought, in science, in politics, and in religion, there is a continuous attempt to beat some shape into anarchy of thought, to trace whatever thread of system there may be in the apparently incoherent life we are spinning; to try and make the inadequate cloth of our ideas cover the nakedness of life as it presents itself to us; in other words, to philosophise about our activities.

It is rare, however, to hear of anyone sitting down quietly to philosophise about architecture: the philosophy of architecture as a subject has no place in the teaching of our schools, and its discussion is avoided at headquarters. Only at rare intervals are we invited to turn aside and picnic in the woods of philosophy, but after a hasty meal we rush off again to our common activities, lucky if we escape mental indigestion.

The last snack we had was Mr. Lionel Budden's *Introduction to the Theory of Architecture*, and previous to that we picnicked ten years ago with Mr. Geoffrey Scott upon the *Architecture of Humanism*. We therefore welcome Mr. Charles Marriott's invitation to become amateur philosophers again when he tries to establish some relation between Modern Architecture and modern social conditions by insisting that "an improved architectural lay-out corresponds with an improved social lay-out," which, when applied to such a thing as the reconstruction of Regent Street, inevitably leads to the conclusion that "the only rational way to preserve Nash's Regent Street would be to go back to the shopkeeping of Nash's day."

The real point at issue, therefore, in the Regent Street controversy is not about two kinds of architecture but two kinds of shopkeeping: the economic factor, as usual, rules the situation in spite of the pious opinions and wishes of any committee that may be appointed for the control of taste.

When Mr. Marriott comes to the consideration of modern domestic architecture we find ourselves in a different atmosphere, explained possibly by the relation, not altogether fanciful, which he endeavours to establish between the lack of imagination and justness in the design for our churches and shops and the uncertainty

and inconsistency in the moral foundations of our religious and economical systems.

"It would be untrue to say that the general superiority of modern English houses to modern English churches and commercial buildings is due to the fact that our architects can design in the one and not in the others. The simple truth—and it bears on the whole subject of architecture—is that houses give them a better chance because they rest upon a more secure moral foundation."

Thus domestic work, being designed subconsciously with more definite regard to the natural instincts of the average Englishman, in the felicitous words of Professor Santayana, "can be made to bend and cling like ivy round the inner man." "The circulation of the blood" is in the design of our houses, whereas other types of our architecture are often mere "simply shells."

We are therefore brought sharply in front of Mr. Marriott's thesis again, which to all intents and purposes is a criticism from an unusual angle of the old nineteenth century fallacy of art for art's sake. A thesis which may be summed up roughly in his own words, "Great architecture cannot be got out of architecture alone."

In conclusion, we question whether the excellent illustrations given in the book really are representative of English architecture of the twentieth century: are they not rather examples which show what can be done in their brighter moments by carefully trained minds to comply with exceptional circumstances and conditions?

Surely the architecture that is characteristically modern is to be seen in the mass of buildings forming the minor streets of the City, the cotton and woollen towns of the North, the Black Country and Suburbia everywhere.

This is modern English architecture expansive and virulent, typical of the time in a sense more truly than the illustrations in Mr. Marriott's book.

This may be a somewhat extreme way of looking at things, but judging from the manner in which Mr. Marriott uses the word architecture we are inclined to think he would agree with us; his suggestion, in which we concur, "that mere building apart from æsthetic considerations is impossible" requires us also to admit that "the meanest building has an architectural character that may be a very bad one."

Such a conclusion, so judicious yet so unexpected, raises at once the suspicion in our minds whether the examples chosen are really representative of modern English architecture.

We must point out one mistake on page 151. "The late Mr. C. F. A. Voysey" is an error: he is the present master of the Art Workers' Guild, and very much alive.

W. E. VERNON CROMPTON [F.].

Exhibition of Modern British Architecture

AT THE BRITISH EMPIRE EXHIBITION: OPENING CEREMONY

On Monday, 26 May, the Earl of Crawford and Balcarres formally opened the Exhibition of Modern British Architecture at Wembley Exhibition, in the presence of a distinguished company.

THE PRESIDENT R.I.B.A. (Mr. J. Alfred Gotch) called upon Lord Crawford to open the Exhibition.

THE EARL OF CRAWFORD AND BALCARRES (Hon. F.R.I.B.A.): You must all be aware of the object of this Exhibition. It is to show the work of British artists, extending back for some twenty years, and representing all parts of the British Empire, at home and overseas. It is good, in the first place, that the art of architecture should occupy so prominent a place in the Palace devoted to the arts in general. Here we are, immediately on the right of the main entrance to this great building, thus occupying a position of primacy which all artists, whether they be sculptors or painters, or indeed musicians or poets, will readily concede to the mother of the arts, namely, architecture. The Exhibition, though representative, I am glad to say is not over-representative. It is true that we have got here some 450 examples representing the work of no fewer than 300 architects, from the United Kingdom, from Canada, from India and from South Africa. Australasia, alas! is not yet represented, the exhibit not having arrived in time for this occasion, an omission I specially regret, because some admirable work has recently been accomplished in the great Continent of Australia. The Exhibition is representative, roughly covering about 20 years, though at the same time representing the work of a good many generations of architects, for we have illustrations of the work of the veteran architect, Sir Thomas Jackson, at one end of the scale, and at the other end of the scale we have reproductions of work performed by young men and women in their twenties. We see all styles, all characters, all methods and all objectives. If you look through the catalogue you will realise how wide is the scope to which this art is devoted: a college of music, a city hall, a town hall, a school, a music room, a war memorial, a dining-room, banks—there seem to be many banks in the British Empire—public baths, a church, a cathedral, a convent, factories, country houses, business houses, and so on, showing that, as time goes on, those who occupy commercial or business premises are, happily, coming to realise that for distinction, and perhaps also for success, the more they enlist the services of a well-qualified artist, the more likely they are to do credit to themselves and credit to the community in which they live. You will notice that the walls are entirely occupied by photographs or drawings; there is none of those maddening plans so

agreeable to the architect and so deterrent to the layman, like most of you and certainly like myself. I believe some architects disapprove of this. Photography, often enough, does not convey the full significance of the building, and in some cases, they tell me, invests it with a dignity and charm which originally it did not possess. But, after all, this Exhibition is not prepared in order to be a technical exhibition for technical men; it is meant to appeal to the public as a whole, to show the vast crowds who come here (Sir Lawrence Weaver tells me that a day or two ago no fewer than 15,000 people passed through this particular building) the effort and the achievement of architecture. The Exhibition represents the effort, the progress and, I hope, also the stability of the art of architecture. There is plenty of scholarship, too, plenty of originality. Personally, I do not look upon originality as an objective in itself; those who try to achieve originality merely because they despise the past seldom produce anything really worthy of the present. But originality of thought and of scholarship is, of all things, an excellent factor in work as applied to the requirements of our Empire, for we have every variety of climate, of sky, temperature and geology, each of which must, and should, have its influence upon the local architecture, and in and from each of which much good inspiration can be drawn. This is a really national British Exhibition; nobody going round these rooms could ever be deluded into saying that what they see before them is the work of Italian, German, or Scandinavian artists. What you see is British and essentially British; what is gathered here together is Imperial and essentially Imperial. That is what we want to foster and to stimulate—the strength of a British ideal, tempered by the wisdom of the past and drawing lessons from all that is most fruitful in our own day.

I hope that the public is going to patronise this Exhibition as well as it deserves. I hope that the numerous artists who will be coming to London this summer will likewise make a point of seeing it. It will do them good to see our work; it will do us good to be brought into contact with young and living minds from overseas. The interaction will be profitable to both.

Lord Crawford then declared the Exhibition open.

THE PRESIDENT, in proposing a vote of thanks to Lord Crawford, said: We have all listened to what Lord Crawford has said with great pleasure and have admired the discrimination of his remarks. With regard to what he said about the plan, I quite agree with him, although, as an architect, one always deplored the

absence of plans in an architectural exhibition; in fact, an architect cannot thoroughly understand the dimensions unless he has a plan to guide him. But on this occasion, as the principal appeal is to the public, I think it is wise not to have had a great mass of matter which would have been unintelligible to them. I should like to congratulate Sir John Simpson upon these rooms, which are extremely simple in their adornment and are admirably lighted.

I have the greatest pleasure in proposing a vote of thanks to Lord Crawford for his kindness this afternoon.

SIR LAWRENCE WEAVER proposed a vote of thanks to the Royal Institute of British Architects, to Mr. Gotch, its President, and to the Architecture Club and Mr. Squire, its President, for their very successful labour in gathering together what Lord Crawford had said was a most representative show. The Exhibition had organised all the exhibits inside the galleries through various bodies and various committees, but he was sure that none had been more successful than the Institute in gathering together—which was a difficult thing—an entirely representative show of British architecture.

The Exhibits

BY RONALD P. JONES, M.A. [F.]

The Exhibition now being held in the four "short period" rooms of the Palace of Art at Wembley represents work done in Great Britain, the Dominions, and the Colonies during the last fifteen years. In actual fact, this means only ten years of building, divided symmetrically by a five-years interregnum, the effect of which has still not entirely lost its force in many directions of architectural activity.

In the Foreword to the Catalogue it is claimed that "an Exhibition such as this would perhaps have been impossible only a few years ago. But recently, exhibitions of architecture were confined to the galleries of the architectural societies, where they were seen only by architects and students, and to the architectural room at the Royal Academy, where they were seen chiefly by people who had wandered in by mistake and people who only wanted to escape the crowd."

But is the change, after all, so great? The Palace of Art is to the general public mainly a Picture Gallery, for admission to which an extra charge is made, and the short period exhibition of the moment is sure to be regarded as a sort of side show.

"Caelum non animus mutant qui . . ." transfer the scene from Piccadilly to Wembley! At 4 o'clock on the day after the official opening exactly eight persons were present in the four rooms, including the writer of these notes; and of the eight, three merely paused to glance at a model on their hurried voyage to the adjoining picture gallery, while one occupied the only chair visible in this part of the building, and was obviously resting and enjoying the sacred and awe-inspiring hush which is so familiar in the architectural room at Burlington House, and is here even more restful by contrast with the noise and bustle only a few yards away, where a seething mass of people struggles in the queue for the Queen's Doll's House—in itself certainly a work of architecture, but probably making its appeal to the public mind on other grounds.

The limit of fifteen years which has been taken as defining the term "modern" happens to include the close of a period of design which we now see to have had its characteristic point of view and treatment of design and detail, a point of view which we no longer hold, and which definitely dates the buildings in which it prevailed. It is questionable whether even yet we are far enough away to judge it dispassionately in the process of architectural evolution: but the sister art of music has just provided a parallel case in the revival of Strauss's masterpiece, "Der Rosenkavalier," after an interval of eleven years since its first appearance in London: for it is only now that we can disentangle our impressions of it from the merely temporary effects of novelty and fashion of the moment, and appreciate the greater qualities which have survived and will give it permanent value. This architectural period is typified by a group of large official buildings which included the War Office, the Mersey Dock Board building in Liverpool, and the Belfast City Hall (which is included in this exhibition): they all represent the "competition manner" of that time, when the scale of the design was small and the elements of the composition elaborate and crowded, as compared with the greater simplicity and severity of post-war buildings of the same kind.

This tendency to simplification can be seen at work all through the first room, which provides a good general survey of recent building for secular purposes, official, civic, professional and commercial, nearly all expressed as variations on a classical theme. There is, to begin from the Empire point of view, the reticent classic of the Royal Palace, and the ornate "grand manner" of Australia House, asserting itself, as the headquarters of a vigorous young Dominion should do, but always within the limits of dignity; while the civic section shows the severe "grand manner" of the Glamorgan County Hall, and the free individual

classic of the London County Hall. Educational life, again, is represented by the severe "neo-grec" of Haileybury College Big School, and the free "neo-grec" of the Liverpool Students' Union. The semi-public life of the club by the French classic of the Royal Automobile Club, with its graceful family likeness to Gabriel's façades in the Place de la Concorde—a likeness all the more appropriate since the French Automobile Club now dwells in part of his western block; and by the typically English classic of the Carlton Club in its new suit, which has just replaced the rapidly decaying splendours of the Venetian cloak of Sansovino. Then we pass to commercial architecture on the grand scale, the stately classic of Wolseley House and the modernist classic of Messrs. Dickins and Jones, with its insistence on rectangular forms to the complete exclusion of all the expected curves and rounded surfaces; and, as a counterblast to the whole classic theme, Messrs. Liberty's half-timber madrigal, a piece of "period scenery" raised to the highest point of design and craftsmanship.

The recreational life is provided for by the brilliant experiment at Brighton in the problem of the cinema theatre, where the function of the building itself is new and comparatively unexplored, so that tradition has little weight here, either as a guide or as a burden.

Another modern problem has only one illustration, in the smoking room of the ss. *Tuscania*. The internal treatment of the great passenger steamer has never yet received its own special consideration, as the clothing of a structure profoundly different from the ordinary "building." It may even be argued that if architecture is a matter of building, this is not a subject of architecture at all, and properly comes under the head of decorative furnishing. But it is at any rate just as architectural as the internal treatment of a steel-framed hotel or office building, except that in the steamer, being a floating structure, the use of the column as a solid support seems inappropriate, and it should only logically be used in a decorative and playful form, as in the "treillage" architecture, which is already used for the sheltered deck verandahs.

Domestic architecture, as might be expected, holds a less predominant place than it would have done in an exhibition twenty years ago. The last ten years have been a difficult period for the type of house in which British architecture has always excelled—the country house of moderate size, large enough for some symmetry in design, but not too large to lose its homely and private quality. Even here, there is noticeable a slight change of type from the Georgian "Ardenrun," which only just comes within the time limit, and the main impression is of a long, low, and rather rambling kind of house, in different "vernaculars" according to district—the Cotswold stone of "Nether-Swell," the brickwork of "The Cloisters," and the

partly timbered version of the old manor at North Munstead.

The next two galleries reproduce, with variations, the same survey of British work, since the photographs are grouped not by subject, but by designer. The rebuilding of the Duchy of Cornwall estate in Kennington shows the modern method of dealing with the poorer quarters of a great town, and the new Middlesex Guildhall is one of the best recent examples of the recognition of historic surroundings without sacrificing originality of design.

Here, and in the remaining British section, the most interesting development is that of the Branch Bank, which has followed on the great amalgamations which have taken place in the last few years. The bank is in a specially good position as a building patron: it has ample funds to use, and some architectural dignity and display are appropriate as symbolising its financial stability. On this theme there are many variations, the Georgian of Andover, so exactly of its period that one might easily sketch it as a genuine example; the half-timber of Chester, the severe classic of Southport, and the more ordinary versions based on seventeenth and eighteenth century brick or stonework.

The ecclesiastical section shows a good deal of traditional gothic to which it seems difficult now to impart much living interest, though the Thistle Chapel at Edinburgh shows that it can still be done; but this wall is dominated by the gothic in the "grand manner" of Liverpool Cathedral, which has now reached a stage of completion when its greatness can be partly realised. There are also some experiments in Byzantine brickwork, and in the design of church interiors in large unbroken masses, which may trace their ancestry back to the east end of Monreale Cathedral.

In the fourth room the Dominions are represented by forty fine photographs of Canadian architecture from the large collection which was seen at the Institute earlier in this year. All these are dated, which gives additional interest to the study of their design, and should certainly have been done in the case of the British exhibits. The point of special interest here is to trace the influence of British and French tradition in domestic work, and of recent American design in larger and more public buildings. The latter is evident in the Union station at Toronto, which recalls externally the Pennsylvania, and internally the Grand Central, at New York: in various office buildings which approach the sky-scraper type, and show some interesting vertical treatment leaning towards gothic in some buildings and classic in others; and in the C.P.R. hotel at Vancouver, which is an example of the piling up of subsidiary masses round a central tower—a form of design which has just been forced upon New York by recent legislation controlling the setting-back of high buildings. French influence

occurs in the C.P.R. hotels, where a château type, originating from the Château Frontenac at Québec, seems to have been adopted generally, just as our "multiple shops" adopt a standard design of shop-front with which we thereby become familiar.

The next wall contains some illustrations of a classical University building at Johannesburg, some buildings from the new Delhi, and some from the less new Calcutta; and then the Exhibition suddenly and unexpectedly comes to an end, so far as the Dominions and Colonies are concerned, and fades away with a miscellaneous supplement of British examples. Not a single building is illustrated from Australia or New Zealand, and, except for a photograph of a model from Trinidad, nothing from the more tropical colonies, where there are so many interesting problems of the adaptation of European forms of design to new conditions of climate and surroundings and material.

In consequence of this, the Exhibition fails to be really representative of the whole Empire, and the British section occupies an unduly large share of the wall space. But for the fortunate accident that the Canadian photographs were available on the spot, it might have appeared as if the Dominions and Colonies had no modern architecture to show at all.

Amongst those who accepted invitation to the opening ceremony were:—The Duke of Devonshire, the Earl of Arran, the Earl of Strathford, the Lord Bishop of Oxford, Lord and Lady Leigh, Lord and Lady Buckmaster, Lord and Lady Stuart of Wortley, Lord and Lady Anslow, Lord and Lady Treowen, Lord Wyfold, Lord Riddell, Lord and Lady Bethell, Lord and Lady Waring, the Master of Elibank and the Hon. Mrs. Gideon Murray, Sir Frederick and Lady Lugard, Lady Holmes, Lady Tomlin, Lord Mayor of Birmingham, Sir Arthur and Lady Greer, Sir Charles and Lady Hobhouse, Sir Lulham and Lady Pound, Lieut.-General Sir Herbert and Lady Miles, Lady Zia Wernher, Lady Guggisberg, Lieut.-Colonel Sir Travers Clarke, Sir Stanley Leathes, Sir Thos. Mackenzie and Mrs. McDonald, Sir Percy and Miss Simmons, Sir Frank Baines, Sir William Hale-White, Sir Campbell Stuart, Sir John W. Simpson, Sir Hall and Lady Caine, Sir Charles Morgan, Sir Banister and Lady Fletcher, Sir James and Lady Crichton Browne, Sir Charles and Lady Walston, Sir Charles Starmer, Sir Charles and Lady Allom, Sir John and Lady Lavery, Sir Gregory and Lady Foster, Sir Israel and Lady Gollancz, Sir George H. Hume, Sir A. Brumwell Thomas, Sir James and Lady Allen, Sir Charles and Lady Ruthen, the Mayor of Stoke Newington, the Mayor and Mayoress of Hackney, the Mayor and Mayoress of Camberwell, the Mayor and Mayoress of Marylebone, the Mayor and Mayoress of Shoreditch, the Mayor and Mayoress of Islington, Major-General Seely, Mrs. S. A. Barnett, Major-General and Mrs. Guise Moores, Brig.-General Magnus Mowat, Miss Belle Lewis, Brig.-General C. E. Rice, Colonel and Mrs. Hellard, Colonel and Mrs. Conway Mason, Colonel and Mrs. Liddell, Colonel F. S. Leslie, Lieut.-Col. Symonds, Major and Mrs. Haldane McFall, Major and Mrs. Crooke, Major and Mrs. C. T. Lawrence, Major Belcher, Major and Mrs. H. C. Corlette, the Vice-Chancellor, University of London and Mrs. H. J. Waring, Mr. G. L. Pepler, Mr. L. Cope Cornford, Mr. C. F. A. Voysey, Mr. Allan G. Wyon, Mr. Manning Robertson, Mr. A. G. R. Mackenzie, Mr. C. Cowles Voysey, Mr. H. G. Courtney, Professor and Mrs. R. Anning Bell, Mr. and Mrs.

Of the models exhibited, that of the British Museum Extension is extremely effective, and the building lends itself specially well to a flat elevation model. The domestic models are rather too small in scale for the size of the rooms, and one could wish that the Royal Academy had been able to send over Sir Reginald Blomfield's big model of the Menin Gate, which suffers *vice versa* from its cramped surroundings at Burlington House.

A small scale model of any object appeals to the surviving toy-instinct in all of us, whether it is merely an animal family, or reaches the rapturous perfection of the Bassett-Lowke railway engines, or the Atlantic liners of the Shipping Companies' windows, or the scenes of colonial life which are so attractive at Wembley. But regarded as an illustration of architecture, a model must have a certain scale and dignity, or else the spectator's attention is taken up rather by the ingenuity of the work itself than by the merits of the design which it represents.

Taking the Exhibition as a whole, it may be said that within its limits of space and completeness, it gives an interesting and encouraging impression of recent architecture, and so far as the British section is concerned, it is fully representative of our best work and present-day point of view.

John Walter, Mr. Digby L. Solomon, Mrs. Cloudesley Brereton, Mr. Walter Cave, Mr. Walter Tapper, Mr. H. D. Searles-Wood, Mr. and Mrs. E. B. Musman, Mr. and Mrs. W. J. Kieffer, Mr. and Mrs. E. Stanley Hall, Mr. and Mrs. H. P. Burke Downing, Mr. and Mrs. Sydney Kitson, Mr. H. A. Newton, Mr. and Mrs. T. P. Bennett, Mr. and Mrs. Eustace Frere, Mr. H. Granville Barker, Mr. G. O. Lloyd, Mr. and Mrs. W. H. Evans, Mr. and Mrs. Maurice E. Webb, Mr. W. H. Atkin-Berry, the Secretary, British School at Athens, Mr. and Mrs. George Evans and Miss Evans, Mr. and Mrs. C. E. Elcock, Mr. E. J. Partridge, Mr. C. McArthur Butler, Mr. Algernon Talmage, Mr. Sydney Cockerell, Mr. W. B. Hardy, Mr. A. H. Ryan-Tenison, Mrs. Lyons, Mr. and Mrs. Humphrey Deane, Mr. Trenwith Wills, Mr. Fred Rowntree, Mr. and Mrs. G. Topham Forrest, Mrs. H. T. Hare, Mr. and Mrs. Edward P. Warren, Mr. and Mrs. G. Berkeley, Mr. and Mrs. C. H. Biddulph-Pinchard, Mr. and Mrs. Geo. Stanhope Pitt, Mr. Hugh T. Morgan, Mr. George Hubbard, Mr. Francis Hooper, Mr. C. F. Norman, Mr. Tudor Craig, Mr. A. Rodger, Mrs. Coke, Mr. W. G. Newton, Mr. Walter Reynolds, Mr. and Mrs. F. B. Galer, Mr. Francis Jones, Mr. R. P. Jones, Mr. Sydney Tatchell, Mr. J. Henry Sellers, Mr. Evelyn Shaw, Mr. Charles Marriott, Dr. Jeffcott, Mr. D. Barclay Niven, Mr. and Mrs. A. N. C. Shelley, Mr. A. H. Brownrigg, Mr. Chas. A. Moore, Mr. and Mrs. Hornblower, Mr. Alfred B. Yeates, Mr. Gerald Moira, Mr. and Mrs. Cayley Robinson, Mr. W. D. Caröe, Mr. and Mrs. W. Harding Thompson, Mr. W. E. Norman Webster, Mr. Barrington Hooper, Dr. Chalmers Mitchell, Mr. Walter Leaf, Mr. Walter H. Godfrey, Mr. and Mrs. H. A. Welch, Mr. and Mrs. F. T. W. Goldsmith, Mr. and Mrs. A. B. Knapp-Fisher, Mr. Robert Lowry, Mr. and Mrs. R. D. Blumenfeld, Mr. and Mrs. E. R. Cooke, President the Law Society and Mrs. R. W. Dibdin, Mr. and Mrs. H. V. Milnes Emerson, Mr. A. J. Hope, Mr. and Mrs. W. H. Ansell, Mr. and Mrs. G. H. Fellowes-Prynne, Mr. and Mrs. Reid Dick, Mr. and Mrs. Greville Montgomery, Dr. Rice Holmes, the Secretary Royal Drawing Society, the President Royal Drawing Society, Mr. A. F. Roberts.

The Architecture Club

SPEECHES BY THE PRIME MINISTER AND MR. GOTCH.

Mr. J. C. SQUIRE, the President of the Club, occupied the chair at the sixth dinner of the Architecture Club held at the Hotel Cecil on the 23 May. The Prime Minister, the Rt. Hon. J Ramsay MacDonald, was the principal guest of the club, and there was a good gathering of members and guests including H. H. Prince George of Russia, Baron Palmstierna (the Swedish Minister), Mr. H. T. Buckland, Mr. H. P. Cart de Lafontaine, Mr. A. B. Colls, Mr. Ewart Culpin, Mr. W. R. Davidge, Mr. A. J. Davis, Mr. E. Guy Dawber, Mr. C. F. W. Denning, Mr. W. Reid Dick, Mr. J. H. Elder-Duncan (secretary), Mr. G. Topham Forrest, Mr. W. A. Forsyth, Sir George Frampton, Mr. J. A. Gotch (President of the R.I.B.A.), Mr. H. Austen Hall, Mr. Stanley Hamp, Mr. E. C. Hannen, Mr. Cecil Harmsworth, Mr. E. Vincent Harris, Mr. Lewis Hind, Mr. P. Morley Horder, Mr. Ralph Knott, Mr. H. V. Lanchester, Mr. Gilbert Ledward, Mr. Edward Maufe, Mr. H. P. G. Maule, Mr. A. A. Milne, Mr. H. Greville Montgomery, Sir Frank Newnes, Mr. Paul Phipps, Mr. W. T. Plume, Mr. A. R. Powys, Mr. S. C. Ramsey, Professor A. E. Richardson, Mr. Howard Robertson, Professor W. Rothenstein, Sir Philip Sassoon, Sir John Simpson, Mr. A. Dunbar Smith, Mr. F. Speyer, Mr. Harold Stabler, Mr. W. Harding Thompson, Mr. Philip Tilden, Sir Charles Walston, Sir Lawrence Weaver, Lord Gerald Wellesley, Sir Owen Williams, Sir Robert Witt and Professor J. Hubert Worthington.

After the loyal toasts the chairman called attention to the Exhibition of Swedish Architecture at the Galleries of the R.I.B.A. and hoped that it would draw a large attendance of visitors.

"The PRIME MINISTER, in proposing the toast of Architecture," said he supposed he was there for one or two very simple reasons. The first was that he was very much interested in architecture; the second, which was perhaps explanatory of the first, was that long before he dined with the gods at 8.30 in the evening he supped with the muses at midnight, and at those suppers he acquired an interest in the things which were beautiful to the eye and comforting to the mind. He had no intention whatever, although the temptation was perhaps severe, of disturbing the calm enjoyment they had had that evening by talking about controversial topics. At a meeting such as that not long ago a friend of his was bold enough to make the suggestion that all the public buildings in London should be faced with glazed tiles. Another colleague of his was, he believed, foolhardy enough to give his opinion in favour of building a bridge over Piccadilly Circus, and two or three members of Parliament had found they had good taste for the first time in their lives and were bothering him about the proposed new St. Paul's Bridge. If he discussed those controversies at all he would do it in private, and not in public—that evening he would keep to the harmonies. The toast he was proposing was to be responded to by Mr. Gotch, one of those faithful and devoted servants of architecture who had looked into the past as well as contributed something to the present. He did not know whether Mr. Gotch had been so modest as some writers on architecture who refused to claim that architecture was the first of all the arts; but he (the speaker) did claim that position for

architecture. They were told that architecture did not begin until a definite and conscious sense was superimposed upon utility. Utility had never in the whole history of humanity been dissociated from a desire to do something that was beautiful as well. The first architect, the forefather of that club, was the simian gentleman who, paying attentions to a simian lady upon a somewhat warm day, broke off a bough which he selected not merely because it was convenient to protect her head from the searching rays of the sun, but because he felt it was the best and most attractive bough on the tree. That was the beginning of architecture—spiritually and historically, that simian was the father of their chairman; the fore-runner of Mr. Gotch; the raw material from which the knights who built Wembley had been fashioned. Not only was architecture the first of all the arts, but it was the most omnipresent of all the arts. If he wanted to buy a good picture he found that a rich American was stepping in front of him, and he could not have it; or it might be that a wealthy person not American would buy it in front of him and transfer it to that harem which he called his private picture gallery. It was a most extraordinary thing that private enterprise in the collection of art seemed to have a predominating idea similar to that of the Mohammedan who discovered a beautiful lady and immediately appropriated her and locked her up. The other arts were purely individualistic. His heart was with the arts which were social. He was sorry to say that even in the choice of his house he had no free will. If he wanted to have a door which welcomed him every time he put his latch-key into it, he had not the liberty to select it. If he wanted a house which beckoned to him every time he turned the corner of the street in which it was situated, it was out of the question. Every decent, God-fearing man declined to buy ready-made clothes—was it not, therefore, a much greater sin to live in a ready-made house? For, after all, a house was clothing. But if he could not take advantage of free will in the choice of his pictures, his door, or his house, there was one thing he could do—he could enjoy the streets of the town in which he lived. That was where architecture came in as a great social art. He believed in some way that he was responsible for the National Gallery, and he was very proud of it; but a thing they were very apt to forget was, that for every hundred people who took delight in that gallery, a million people saw the public buildings that were on our streets. On a pure mathematical basis, it was far more important that the Government should see that its public buildings were beautiful than that it should see that there was a choice collection of old and new masters properly housed. There were some things in London which he had passed for the past thirty years for which he had never a kind word, never a kind thought. And he did not like that. That was why he hoped architects would form an association that would adopt some revolutionary methods and give him the pleasure of getting up one morning and finding that the things he had referred to were not. There undoubtedly the Government came

in. They had a very great responsibility. His great test of Government responsibility in building was: "Can I feel happy, can I get a cheery smile, can I feel a spiritual welcome every day I pass a building on my way to business?" He would tell them a secret he hoped Mr. Baldwin would not object to. Just before he (the speaker) came into office he was consulted about a certain committee which was set up to look after monuments and big buildings and that sort of thing, and he said, "For goodness sake appoint it before I come in." He was perfectly certain that Committee was composed of the most worthy gentlemen who could have been selected, but he was not at all sure but that he would do good service if he supplemented it with another: a committee of artists, architects and men—and perhaps women too—of good chaste eye who could appreciate a beautiful thing when they saw it. He would charge that committee, not with the power of creating something fresh, but from the annual estimates voted by Parliament he would give them a good store of dynamite and allow them to use their discretion in employing it to clear the way for creations that would give people more pleasure and would benefit the community more than happened at the present time. But the great point was this: What could the Government do for architecture? He was one of those in favour of getting his letters filed, his pencils sharpened, and his doors opened by bureaucracy; that was the job of bureaucracy. But when it came to matters of architecture and such things bureaucracy was out of place—it was too stiff, it became too stuck. An artist who became a bureaucrat became a cog in a machine. Spontaneity, the open heart to welcome anything new, was gone. Therefore he was opposed to bureaucracy. The Architecture Club was composed partly of professional architects and partly of the patrons of architecture—the lion and the lamb—and that evening they were sitting down in holy harmony together. He would suggest to the club that it could do no better public service than by helping him out of his difficulty, "How can the Government help architecture; how can the Government help art?" His conclusion was that perhaps the only possible way just now was for the Government to be a patron of the arts, leaving the architect free to do his untrammelled best, and even then there would be many a slip between the cup of idea and the lip of accomplishment. But nevertheless, when they looked on those old buildings which delighted them so much it was perfectly clear that the public had been an essential element in the development of art. He would like the public patron to do more than he had done. He would like to be assured that not a public building, however small, would be put up in this country unless it would be possible for men and women of good taste to take strangers to look at it without being ashamed of it. He did not want public buildings to be more extensive; he did not want them to be great, huge, vulgar things; he did not want them to impress by immensity alone—he wanted them to impress by their chastity, by their spiritual correctness. If architects bore that in mind they might design plain walls or decorated walls; the effect would be the same, and the citizens would be proud of the spirit of their country as embodied in the buildings of the country. He asked them to drink to "Architecture," the

oldest of the arts, the most omnipresent of the arts, the art which in its completeness, its wholeness, most comprehended the human spirit because it provided the place in which the human spirit could dwell. And in giving the toast there was no name he could more appropriately associate with it than the name of Mr. Gotch. No one had given more opportunities to the young architect to get a grip of tradition, and without tradition architecture was dead.

Mr. J. Alfred Gotch, P.R.I.B.A., in responding to the toast, thanked the Prime Minister for his admirable speech, and dwelt upon the discrimination it displayed, especially in regard to the Simian ancestry of architects, but he trusted that so far as his own derivation was concerned he had not inherited his early ancestors' cast of countenance. In referring to the composition of the club, the Prime Minister had mentioned architects and patrons, but had not alluded to the members of the press.

Mr. Gotch then proceeded:—

The connection between architecture and the press which this club has established should be beneficial to both the interests concerned. It affords opportunities to members of the press, on the one hand, of familiarising themselves with architecture, with its meanings, with its limitations and its suitable methods of expression. On the other hand, it affords opportunity of familiarising the public with the ideas that underlie the manifestations of architecture which meet their eyes on every hand.

I would respectfully plead for a dignified treatment of the subject, free from the chatty interview, or anything likely to degenerate into barefaced advertisement of architects and building materials. I do not presume to suggest to journalists the best method of gaining the public ear, but from the point of view of architecture it is the building itself that is of interest, not the personality of the architect or his opinions, nor yet the ordinary materials employed in it, the vendors of which desire to increase their sales. Nevertheless the architect, as creator of the building, is worthy of mention—quite as worthy, in the case of a public building, as the gentleman who opens it, or even the firm who supply the refreshments.

It appears to me that one of the ways to attract the public and increase its interest in architecture is to bring home to it the human aspect of the subject; and by human aspect I do not mean the appearance of the architect as distinguished from his architecture, but rather the forms which architecture has taken from time to time—and indeed still takes—in order to comply with human needs and desires, or forms to which it has been brought by the force of great emotions or profound thought.

Of the two great styles familiar to us in the West, Gothic appeals to the emotions, Classic to the intellect. The worshippers in Gothic cathedrals were not drawn to them by pure reason or the wish to have intellectual doubts resolved, but by worship to be paid to an uncomprehended Power, by joy to be expressed, grief to be assuaged, guilt to be confessed and pardoned—on terms. And so these buildings produce in mankind according to its mood unspeakable awe, exaltation of spirit, peace of mind, suggestions of mystery beyond human knowledge. They follow no fixed rules of proportion; here they are

narrow and lofty, there broad and low. Here they soar to heights incalculable, there they stretch away in infinite perspective. Their intricacy of detail is resolved by constant repetition into harmonious simplicity.

But emotions can be exhausted, as well those of the masses as those of individuals. Europe, awaiting a new stimulus, grew restless, and then there came that great awakening which we term the Renaissance. Knowledge strove with ignorance, the mind questioned the heart, the intellect held the emotions in check. No longer was architecture to be subject to a kind of inspired frenzy. Under the guidance of devotees filled with knowledge of ancient classic examples it now submitted itself to strict rules of proportion, to symmetrical marshalling of its features, to carefully calculated striving after lofty ideals. Its appeal was now to the intellect rather than to the emotions, which found a vent through more mundane outlets.

From this very fleeting glimpse of architecture in one of its human aspects may I pass to an equally brief glance at a direction in which it has complied with human needs and desires?

We have often gazed with delight at some tower perched upon a crag or standing forlornly mirrored in a lake. But the romance of the one position and the desolation of the other played no part in the original conception. These towers, which in truth were the homes of our early ancestors, were placed in such situations for the purposes of security. The same purpose controlled their appearance, which is little more than a mass of masonry—a limitation easily understood when we reflect that every window was a weak spot in defence against determined attack. For centuries did this need of security dominate the architecture of houses; but as law and order grew greater, the necessity for protection grew less, and at length almost vanished under the rule of Elizabeth. And so the mansions of her time became full of windows—they spread themselves bravely, they cast off cumbrous devices for defence, they assumed, in the words of Sir Thomas More, a "gorgeous and gallant" aspect. Their size and arrangement were tributes to an increase of refinement, and were sometimes tributes to the queen herself and the desire to house her adequately during her frequent progresses.

But the mansions of Elizabeth fade from our vision; gables, parapets, great chimney-stacks, mullioned windows melt into thin air, and the picture emerges again as a great house flanked by detached wings. Its columned portico, its duly spaced sash windows, its colonnades leading outward to the wings, make up a wide-stretching façade which fills the beholder with wonder and admiration; and well it may, for this is the palace of one of Queen Anne's nobles, for whom the world was made and the fullness thereof.

Far away within a rural garden, or placed hard on some street as it leaves a country town, stands a modest yet substantial house of red brick, with a pleasant front door placed amid sash windows large and simple on each hand. This is a development in architecture consequent on the definite emergence of the middle classes and marked by the increase of well-to-do merchants, of lawyers, doctors and maiden ladies of independent means, who all housed themselves in such dwellings.

A whole gallery of similar pictures might be drawn, some in stronger colours, some in subtler detail, but all showing how architecture reflects social changes, and how, behind its grave and impassive front, there is a vivid human interest.

UNIFICATION AND REGISTRATION

Owing to inadvertance the concluding letter of the correspondence between the President of the Institute and Mr. A. W. S. Cross was omitted in the last issue of the Journal (see pp. 485-86). The President's letter was as follows:

15 April 1924.

DEAR MR. CROSS,—Your letter of 12 April was read to the Council yesterday. After careful consideration they decided that they could not see their way to alter the decision which they had previously taken, namely, to place the whole matter before the General Body at the forthcoming election and to abide by the decision. As the interests of the Licentiate, who at present have no vote, are affected by the Council's proposals, it was also decided to consult them on the scheme.

The Council deeply regret that the "Defence League" have not seen their way to accept the Council's proposals, which have been put forward as a sincere attempt to find a middle course between the views of those who are in favour of a large measure of unification such as was discussed in 1922 and those who are opposed to any addition to the membership of the R.I.B.A.

Believing as they do that their proposals constitute the irreducible minimum of the concessions that must be accepted if any serious progress is to be made in the promotion of a Registration Bill, they regret that the "Defence League" have found it necessary to take up a position which the Council believe to be contrary to the wishes of the profession as a whole.

In view of the irreconcilable attitude definitely taken up by certain members of the "Defence League" Committee at the recent conference, the Council feel that they have no option but to place the whole matter before the members.—Yours faithfully,

J. ALFRED GOTCH,
President R.I.B.A.

A. W. S. Cross, Esq.

MR. GOTCH AND OXFORD UNIVERSITY

The Honorary Degree of Master of Arts of the University of Oxford will be conferred upon the President (Mr. J. Alfred Gotch), on 19 June 1924.

THE BIRTHDAY HONOURS.

Mr. John Sulman [F.], of Sydney, Chairman of the Canberra Advisory Committee, was honoured with a Knighthood in recognition of his services to the Commonwealth of Australia, and Mr. Walter Peacock (Honorary Associate) created a K.C.V.O.

The Annual General Meeting of the members of the Society for the Promotion of Roman Studies will be held at the Society of Antiquaries, Burlington House, W., on Tuesday, 17 June, at 4.30. Dr. G. Macdonald, the President, will take the Chair.

Obituary

F. W. POMEROY, R.A. (HONORARY ASSOCIATE).

By SIR W. GOSCOMBE JOHN, R.A.

A warm and intimate friendship of over 40 years enables me to speak with admiration and affection of the late F. W. Pomeroy, R.A., whose disposition and character endeared him to so large a circle of friends and acquaintances. His broad and sympathetic mind, enriched by wide experience, was singularly free from prejudice and narrow-mindedness; for his attitude towards art and life was one of sympathy and wise tolerance.

He was keenly alive, and readily responded to all that was sincere and earnest; but humbug and chicanery of all kinds were foreign to his open and kindly nature. To one so happily constituted the practice of sculpture came naturally and easily, for he never appeared to be handicapped, even as a student, by technical difficulties.

The ease with which he passed through the schools was remarkable and astonishing; and all who were his fellow students at Lambeth and the Royal Academy well remember the enthusiasm which his work in the schools created. Those were memorable days in the history of English sculpture, and the names of Harry Bates and his intimate friend and fellow student, Frederick Pomeroy, will not be forgotten.

These notable qualities in the student bore rich fruit in the years that followed, and a long and varied series of works of high merit soon placed Pomeroy in the front rank of British sculptors. A happy temperament and a balanced mind shone through all he did, and many of his works possess a serene charm that is truly Greek in spirit and inspiration. There is no obvious striving after beauty, or, as a matter of fact, after any special quality; but by a rare combination of suitability of material, design and execution, with a remarkable plastic rightness, grace and beauty came forth naturally, with seeming ease, just as in natural growth.

These unusual characteristics are shown very clearly in Pomeroy's decorative works, for, whatever the subject-matter happened to be, the work always possesses an agreeable affinity with the architectural setting. His portrait statues, effigies, etc., are, for similar reasons, always convincing and true to character. His happy temperament and real "flair" for sculpture are delightfully portrayed in his nude statues and statuettes, for in these he set his own conditions, and was moved only by his own impulses.

Pomeroy was of the race of born sculptors. He did not drift into the art, but came, as was fitting and right, through the crafts, and his vocation seemed as inevitable as a link in the chain.

He was never turned from his path in the smallest way by the sensational manifestations that arise from time to time and cause excitement in the realm of sculpture. His instincts were too well rooted. He welcomed all new efforts, but the sensational he received with a kindly tolerance, safe in the knowledge that they were only of passing interest. He had little liking for the capricious and the eccentric. The frank and the straightforward were more to his taste.

Pomeroy's greatest attribute was, I think, his loyalty, which extended not only to his friends, but influenced all his actions and touched everything with which he had to deal. His geniality was perhaps his most outstanding characteristic.

Many years ago a distinguished foreign sculptor told me that Pomeroy was "the happiest sculptor he had ever known."

We shall all miss him much, but to those who were his fellow students in the early eighties, the loss will be great.

BERTRAM GROSVENOR GOODHUE.

By H. AUSTEN HALL [F.].

Those who heard Mr. Goodhue's address before the Institute on the occasion of the Exhibition of American Architecture in November, 1921, will remember a very charming personality as well as a most original and stimulating address. Mr. Goodhue was naturally diffident as a public speaker, but was none the less capable of interesting his audience and leaving an impression on their minds of intellectual adventure of a high order.

Mr. Goodhue reminded us that he was British both in descent and in sympathy, and particularly in architectural sympathy; and the large amount of beautiful Gothic work he leaves behind him is a testimony to his enthusiastic study of English work of the Pre-Reformation period. No man living in the United States has done more to keep alive the Gothic tradition of building—a tradition which he rightly claimed for America as well as for the country of her origin. Mr. Goodhue's powerful mind has given America a peculiarly rich and varied architecture in the many beautiful buildings he has erected, in each of which great knowledge of the past has been the servant of creative genius of exceptional force. Thus he has been able to turn his mind from Gothic cathedrals to Spanish American work, and in the San Diego Exhibition he surprised even his admirers with his versatility in that ultimate expression of the Rococo manner.

Again, in the Nebraska State Capitol classic forms are used in a great composition, mediæval in its conception, in which a tower of enormous size rises from the low lines of the office building at its base. It is probably the most original design for a large building that has been produced in recent years. At the present

time, when we are looking to Sweden for original and surprising work, it is interesting to find a man so steeped in tradition as was Goodhue, yet withal so fresh and vigorous in thought, who could on occasion give the moderns something so stimulating to think about.

He looked to England for many of his draughtsmen, and sought the help of kindred spirits who had been trained under the great masters of Gothic work on this side. The names of Bodley and Bentley were the associations he loved to foster in the office. He would express humorous surprise when English architects visited America, remarking that they had left the traditional source of inspiration behind them, and that America had nothing comparable to offer the visitors. His natural modesty did not understand how well worth a visit were the creations of his own fertile brain.

Mr. Goodhue's one time connection with the firm of Cram, Goodhue and Ferguson is well known, and the list of his works has filled the architectural papers. His contemporaries in the States have vied with each other in paying homage to his memory, and have recorded many aspects of his genius and personal details of his life. We on this side recognise him as a great artist who loved our country as his own, and claimed his share in the common heritage of its architectural achievements in the past.

JAMES SALMON [F.]

The death took place on 27 April, at Glasgow, of Mr. James Salmon, F.R.I.B.A., F.I.A.(Scot.). The firm of Messrs. James Salmon and Son, of which he was the sole partner, was founded a hundred years ago by his grandfather, a magistrate in the city, Bailie James Salmon. His father, the late Mr. W. F. Salmon, was also in the firm. Mr. Salmon was a man of strongly marked and individual character, and rose to an outstanding position in his profession. He executed work for the Glasgow Parish Council, the Education Authority, and other public bodies, and among other buildings in Glasgow erected to his design is a number of important blocks of mercantile offices, including the Mercantile Chambers, 53, Bothwell Street, the St. Vincent Chambers, 144, St. Vincent Street, and the Lion Chambers, 170, Hope Street, the last-named being constructed of reinforced concrete, of which he made a special study.

Mr. Salmon was particularly interested in the designing of internal furnishings and decorations, and in this did much effective and artistic work. His last commission was the reconstruction of "Redlands," Great Western Road, Glasgow, for its new purpose as the Glasgow Women's Private Hospital.

MR. H. H. STATHAM.

Mr. Statham, who for many years was Editor of *The Builder*, died on the 29th May. A note on his career will appear in the next issue of the JOURNAL.

ST. PAUL'S BRIDGE.

L.C.C. PROPOSAL TO CITY COUNCIL.

At the Court of Common Council, held on 29 May, Mr. H. Roper Barrett asked the Chairman of the Bridge House Estates Committee whether his attention had been called to the answer of the Prime Minister to a question addressed to him in the House of Commons concerning the construction of the proposed St. Paul's Bridge, when he stated that the Government were prepared to submit the question to the Advisory Committee which it was proposed to set up under the London Traffic Bill.

Sir Henry Kimber replied that the answer of the Prime Minister had been before the Bridge House Estates Committee that day. At the same time a letter was read from the Minister of Transport suggesting that the Committee should defer further deliberation upon the scheme until it should have received the consideration of the proposed Traffic Committee, which it was hoped to set up at a very early date. Although the Committee had resolved to submit a report to the Court, recommending that the bridge be proceeded with, and whilst they saw no reason to depart from the views they had taken of the subject, they had unanimously agreed to comply with the suggestion of the Minister of Transport, a course which Sir Henry Kimber ventured to hope would receive the full approval of the Court.

The Court of Common Council had also before them a letter from the London County Council communicating the following resolutions:—

(a) That the City Corporation be invited to join the Council in an inquiry into the existing and future provision of means of road transit across the Thames in London.

(b) That, subject to the City Corporation accepting the invitation referred to in the foregoing resolution (a), a Commission be appointed to inquire into the whole question of the adequacy, condition, etc., of existing bridges and the necessity (if any) for additional means of transit across the Thames within the Administrative County of London, and to formulate a general policy on the subject; and that such Commission do consist as to one-half of members appointed by the Council and as to the other half of members appointed by the City Corporation.

It was added that a suggestion had been made that the Commission should consist of six members of the Council and six members of the Corporation, the Corporation being invited to give the Council its views in regard to the scope of the reference.

The Court agreed, without discussion, that the letter be referred to the Special Committee for consideration and report, with instructions to confer with the Bridge House Estates Committee and any other committee they may think desirable.

SWEDISH ARCHITECTURE.

The recent exhibition of modern Swedish architecture, by its freshness and charm, has come as such a revelation to many of us that it seems appropriate in this connection to direct special attention to the fact that our library contains a continuous series of

Teknisk Tidskrift, a periodical publication illustrating the development of contemporary Swedish architecture during the past thirty years.

It is to Mr. J. G. Clason, of Stockholm, one of our Honorary Corresponding Members, that we are indebted during that long period for an annual gift in the form of a bound volume of the previous year's issues.

His kindness is best rewarded by a wider appreciation. The natural result of such study could only have one result—an increased admiration for the delightful work now being done by Swedish architects.

B. O.

THE LIVERPOOL CATHEDRAL.

THE CONSECRATION.

The Cathedral will be consecrated in the presence of His Majesty the King on the afternoon of Saturday, 19 July, and on Sunday, 20 July, His Majesty has expressed a wish to attend the morning service at the Cathedral (during this service the special War Memorial Transept will be dedicated). In addition to the above ceremonies, the Cathedral will be open to the public, on payment, between 24 June and 28 inclusive.

INTERNATIONAL TOWN PLANNING CONFERENCE, AMSTERDAM.

An International Town Planning Conference has been organised by the International Garden Cities and Town Planning Federation to take place at Amsterdam from 2 to 9 July.

The chief items for discussion will be "Regional Planning in Relation to Large Cities," and "Parks, Park Systems and Recreation."

Delegates will attend from practically all European countries, and there will be contingents from Australia, America, Japan, etc. H.R.H. Prince-Consort of the Netherlands will be the chief patron of the Conference. There will also be a specially selected exhibition dealing with the subjects of the Conference. Further particulars can be obtained on application to the Organising Secretary, International Garden Cities and Town Planning Federation, 3, Gray's Inn Place, London, W.C.1.

R.I.B.A. VISIT TO PETERBOROUGH BRICKFIELDS.

A most interesting and enjoyable visit was arranged by the R.I.B.A. on Saturday, 31 May, to Peterborough, at the invitation of the London Brick Co. and Forders, Ltd., who placed two saloon carriages at the disposal of the members, and charabancs at Peterborough, to visit the brick yards.

Major Hill kindly conducted the party round, and explained the various processes.

Members were much impressed by the modern and up-to-date methods employed in the making of Fletton bricks, and the insight into their manufacture did much to remove some of the prejudices that may still cling to the use of the Fletton brick in certain positions.

After lunch and tea, kindly provided at the Great Northern Hotel by our hosts, a brochure on the Fletton brick was presented to each member.

THE COLLEGE OF ART, EDINBURGH.

MR. GERALD MOIRA'S APPOINTMENT.

Mr. Gerald Moira, R.W.S., who for many years was a Professor at the Royal College of Arts, South Kensington, has recently been appointed Principal of the College of Art, Edinburgh. This appointment, Mr. Moira's friends and clients will be glad to hear, does not necessitate his severance with London, where he will retain his house and studio, or of his giving up his private work, which the authorities in Edinburgh desire him to continue for the benefit of the students. Mr. Moira's paintings are well known at the Royal Academy and other exhibitions. He has also, as is well known to architects, been associated with the decoration of many important buildings, amongst which the most familiar is his work at the Central Criminal Court, Lloyd's Register (Board Room and Entrance), United Kingdom Provident and Temperance Institution (Board Room), Unitarian Church House, Liverpool (Library and Vestry), St. Paul's, Knightsbridge (12 panels in chancel), also the Stations of the Cross at the same church, Trocadero Restaurant, Passmore Edwards Library, Shoreditch, P. & O. Pavilion, Paris Exhibition, 1910; Panels in Hall of British Pavilion, Rio Exhibition, 1923; King's Hall, Holborn Restaurant (panels in mosaic), numerous ships for the P. & O. Line, etc. Mr. Moira has also designed much work in stained glass for the late Mr. E. W. Mountford, Mr. Henry T. Hare, Sir John Burnet, Messrs. Unsworth, Messrs. Worthington & Sons, and other architects.

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

The Annual General Meeting of the Architects' and Surveyors' Approved Society was held at the Surveyors' Institution on Wednesday, 16 April.

It was reported that the Society's invested funds amounted to £10,190, and the second valuation of the Society which was now due, it was hoped, would reveal an extremely satisfactory position as regards the benefit funds. During the past year the following benefits had been paid:—

	£	s.	d.
Sickness benefit	111	16	7
Disablement benefit	82	8	5
Maternity benefit	23	0	0
Subscriptions to hospitals ..	25	0	0

SPECIAL BENEFITS.

Dental benefits	36	12	0
Optical benefits	4	5	9
Surgical appliances	1	8	6
Convalescent treatment	16	7	8

The Secretary of the Society will be pleased to advise members of the architectural and surveying professions on matters bearing upon their position under the National Insurance Acts. All those whose salary does not exceed £250 per annum are required to be insured.

Forms of application and contribution cards can also be obtained from the Secretary, 36, Victoria Street, Westminster, London, S.W.1.

London Building Acts Committee

The London Building Acts Committee presented a Report to the Council in April last. The Council gave it most careful attention at three meetings, one of which was special for that purpose. Representatives of the Committee were then present. As a result certain modifications were inserted by the Council, were unanimously approved by the Committee and are included in the final report printed herewith, which is in the form approved by the Council.

The Council has invited the Hon. Secretary of the Committee, Mr. Chas. A. Daubney, to read a Paper on "The proposed Reform of the London Building Law" on Monday, 23 June next, at 4 o'clock. An advance copy of the Paper will be sent to members on application to the Secretary of the Institute. There is a large number of points of interest in the Report, and as there may not be time for all to be dealt with after the Paper an adjourned meeting will be held on Monday 30 June at 4.30 p.m.

If there are points which are not dealt with in the Paper, and upon which members desire further information, it is suggested that they should send particulars to the Secretary of the Institute so that he may receive them not later than Saturday, 21 June.

FINAL REPORT OF THE LONDON BUILDING ACTS COMMITTEE

I. This Committee was set up by the Council in July 1922 and was reorganised in July, 1923.

II. The following Members were appointed and their attendance at the Committee Meetings is indicated by the numbers after their names :—

	Number of possible attendances.	Number of attendances.
Paul Waterhouse	11	0
A. Keen	17	2
Professor S. D. Adshead, M.A.	11	0
Walter Cave	17	0
Horace Cubitt	11	0
W. R. Davidge	17	9
C. A. Daubney	16	16
E. Guy Dawber, F.S.A.	17	0
Matt Dawson	17	5
H. Austen Hall	11	0
George Hubbard	11	0
W. G. Hunt	17	16
J. J. Joass	11	0
Delissa Joseph	17	16
Sydney Perks, F.S.A.	11	5
H. D. Searles-Wood	17	15
Sir Henry Tanner, C.B., I.S.O.	17	14
Digby L. Solomon, B.Sc.	17	6
H. V. Ashley	7	2
Major H. C. Corlette, O.B.E., R.B.C.	7	1
H. M. Fletcher, M.A. Cantab.	7	0
J. Alfred Gotch, F.S.A.	7	0
Prof. Beresford Pite, Hon. M.A. Cantab.	7	0
Raymond Unwin	7	0
Michael Waterhouse, M.C.	7	0

III. The Committee reference was as follows :—That the London Building Acts Committee be established to consider the Reform of the London Building Acts.

IV. Mr. H. D. Searles-Wood was elected as Chairman, and Mr. C. A. Daubney, Hon. Secretary.

V. The Committee inserted in the "Journal" a general invitation to members to send in observations and suggestions. This invitation appeared in two copies of the "Journal" and in response a number of suggestions were sent in.

VI. The Committee carefully considered the report of the Royal Commission on Fire Brigades and the recommendations as they affected London.

VII. The Committee as requested by the Council reported as to the administration of the Building Act in connection with the Royal Commission on the Greater London Scheme.

VIII. The Committee also had a conference with the Master Builders' Association, and had an opportunity of obtaining their views on various points in connection with the London Building Acts.

IX. The Committee further noted the large number of consents to waive various enactments of the general Building Law annually granted by the London County Council.

X. From the information obtained from all these sources, this Committee came to the conclusion that there is no general body of opinion among Architects and Builders, nor in the findings of public enquiries, that there should be radical changes in the Building Law of London and its administration, but that there are many enactments which require amendment and consolidation, and that administration in some respects might be simplified with advantage.

XI. The Committee passed the following resolution :—

The London Building Act of 1894 together with its amending Acts have become so involved, and in so many respects are inapplicable to present-day conditions, that it is essential for the adequate conduct of Architecture and Building in the County of London that these Acts should be forthwith simplified, amended and consolidated. The Committee recommend the Council of the Institute to invite the London County Council to take the necessary steps accordingly, at the same time informing them that the Council of the Institute some time ago appointed a Committee who are already dealing with the subject on these lines and that that Committee would be happy to place their services at the disposal of the London County Council.

This was accepted by the Council of the Institute. Subsequently a communication was received from the London County Council inviting the Royal Institute of British Architects to forward their recommendations and assuring them that these shall receive the fullest consideration. A recommendation was forwarded to the London County Council suggesting a Conference.

A communication was also received from the Superintending Architect of the London County Council expressing sympathy with the Resolution.

XII. At the outset the Committee, dealing with its main reference, came to the conclusion that a useful purpose would be served by a consideration, in the first instance, of the broad principles governing the Building Acts and their allied Acts, leaving examination of details for future attention. It was felt that it would be very desirable that all enactments cognate to those in the London Building Acts proper should be consolidated into one general Building Act. Overlapping and confusion would then be avoided.

XIII. The following headings were decided upon :—

- i. The laying out, widening and altering of streets, and fixing frontages.
- ii. The height of buildings and air space about buildings.
- iii. Construction of buildings and materials used therewith.
- iv. Party wall procedure.

- v. Special and temporary buildings.
- vi. Dangerous and neglected structures.
- vii. Dangerous and noxious businesses.
- viii. Dwellings on low-lying ground.
- ix. Signs.
- x. Fire protection and means of escape.
- xi. Special and exempted buildings.
- xii. Administration by the London County Council.
- xiii. Administration by the District Surveyor.
- xiv. Miscellaneous.

XIV. Under each of these headings a précis of the application of the law was prepared with comments and forwarded prior to each meeting to every member of the Committee for information and guidance. 290 separate items were thus considered and dealt with.

XV. The Committee's conclusions are as follow :—

SECTION I.

The Laying Out, Widening and Altering of Streets and the Fixing of Frontages.

1. That the law should be altered to give the public a right to form crescent roads out of a main road, specially where it is impracticable to form a connection with another road.
2. That the provision that three houses abutting upon a piece of land may cause that land to become a street with all the restrictions of the law attaching to the formation of streets tends to be oppressive. A larger number than three should be the limit.
3. That facilities should be given for development on the line of quadrangles and closes.
4. That under the present Law it is permissible for a few irresponsible owners of land on the side of a street to erect buildings of any small dimensions and these immediately govern the frontage line for all buildings on land intervening, even though the land is in different ownership. It seems most desirable that when a scheme for laying out a street is approved, a building line should be included in the approval. This also involves the question as to whether it would not be very desirable for the London County Council to have power to lay down a building line for all streets whether or not there be buildings in these streets, even if this involve some form of compensation, and further to secure that power speedily. This would take the place of the present cumbrous system of "Line of Buildings" in Section 22 of the London Building Act, 1894. That it should be enacted that short side streets need not be of full width.
5. That emphasis is not sufficiently placed upon the fact that the London County Council have wide discretionary powers of waiver of most, if not all, of the matters coming under this section.
6. That the following point appeared to require special enactment, viz., that where a small building front is recessed from the main traffic a one-storey erection should be definitely permitted on the recessed land until such times as the adjoining buildings are also set back.
7. That whether the powers of the local authorities under the Metropolis Management Act, 1855, to collect the cost of making up roads from abutting owners be included in a Building Act or not, there should be an appeal, as the local authority can make up a road in any material, and also allow any class of traffic to use the street, without consulting the wishes of the various owners who have to meet the cost of making up. The obligations of abutting owners should be limited to £1 per foot of frontage and 10s. per foot on flanks.
8. That while there is power given under two Acts for a street to disappear simply on the application to two local magistrates by the owner of the land abutting upon the street, or on the application of the local authority, the London County Council, who are the authority for the laying out of the streets and may have given very special consideration to the laying out of the streets in question, have no voice in the

disappearance. No street should thus disappear without the London County Council and the local authority being represented on any application for closing a street.

9. That there should be an appeal against the right of the London County Council or local authority to prohibit building over sewers : many of them may be very old and the direction of some may be unknown, with the result that otherwise valuable property may be discovered to be impossible of development except at a prohibitive cost.

SECTION II.

Height of Buildings and Open Spaces about Buildings.

10. That there is urgent necessity for some regular system in place of the present conflicting rules ; that certain rules are necessary, while others unfairly differentiate between similar classes of buildings.
11. That being seized with the fact that in large parts of London there is great encroachment on the light and air owing to the present right (with a few exceptions) to build to a height of 80 feet from pavement to coping on any site occupied by old buildings and in any old footway or cartway, even though the old buildings are but a few feet high, special enactment should be directed to restricting this encroachment, especially as limitations which might operate owing to the claim of light and air can be negated by agreements between owners on either side of narrow streets.
12. That in any case an existing old building should be allowed to be rebuilt to the existing height.
13. That private interests of building owners should not outweigh the public interests in seeing that adequate light and air are provided in every street.
14. That as in all streets, whether old or new, with a width of 50 feet, there is an unrestricted right under the building law with few exceptions, to build any class of building with an 80 feet elevation, this gives a height about 1½ times the width of the street, which would be a reasonable proportion of height in general cases.
15. That while this would allow a slight increase in new streets it would definitely restrict the height in narrow old streets, to which such restrictions are specially and urgently necessary.
16. That the City of London should retain its present privileges and exemptions from the suggested restriction on height in narrow streets.
17. That while the above would entail a loss of building development in narrow streets outside the City, permission should be given for an increased height in wide streets within the angle above mentioned.
18. That while under Paragraph 4 the London County Council should have power in new streets to lay down a building line beyond which buildings may not be erected, this sacrifice of building land might be set off somewhat by the slight increase of height of buildings.
19. That the power of the London County Council to grant increased heights in special situations should remain. It is suggested that the London County Council should confer upon such cases with the Fine Art Commission.
20. That the present obligation that for any increase, however small, over statutory height, notice must be served on every owner within 100 yards should be abandoned or a public notification only given.
21. That Section 40 of the London Building Act, 1894, should be modified so that no basement area need be provided where the rear of the site abuts on a street and all the basement rooms are adequately ventilated.
22. That Section 41 should be amended so that the area at the rear of all domestic buildings shall be 150 square feet.
23. That the restriction with regard to working-class dwellings in Section 13 (5) should be omitted and that all domestic buildings should be dealt with on the same basis.

24. That whether a domestic building does or does not abut on a street air space at the rear should be provided.

25. That in new streets a back passage or some other means of access to the rear of rows of buildings should be provided.

26. That the requirement that plans of working-class dwellings which do not abut upon a street shall be submitted to the London County Council for approval of air space, should apply to all domestic buildings in such situations.

27. That bedrooms with top light only should be forbidden.

28. That as under Section 45 a bedroom window may open into a long, narrow court, this section should be reviewed on the lines that the window should be in such a position that at least the centre of the room should be adequately lit. It should be made clear that only one window of each bedroom need comply and not every one.

29. That the permission to extend a frontage 40 feet down a narrow street is hardly sufficient for modern requirements. 50 feet is suggested.

SECTION III.

Materials and Construction.

30. That many of the provisions of the present constructional clauses are obsolete.

31. That London should be in a position to deal directly with such technical matters as thickness of walls, coverings of roofs, etc., etc., instead of having to obtain Parliamentary sanction for every detail.

32. That the argument that fixed rules of construction are elements of security for buildings and property owners, that alterations in the law are not conducive to economy in building operations and that while the London County Council have power to grant exemptions and modifications in the majority of cases the needed elasticity is provided, does not appear conclusive.

33. That if laws are obsolete it seems useless to keep them on the Statute Book, particularly if unnecessary delay and expense are involved for automatic consents.

34. That procedure by "bye-laws" or "regulations" seems antiquated as regards London.

35. That the question of construction of buildings and materials to be used are substantially technical matters which are of vital interest to the architect, engineer, builder and property owner.

36. That as under present procedure of bye-laws and regulations, however, none of these four interested classes are party to the initial framing of the law which is only disclosed when it is practically in a completed shape, Parliament should be asked to give the London County Council the privilege to amend rules of construction and building materials if exercised by all parties concerned openly and freely. If this were done the London County Council could from time to time rid itself of a great deal of unnecessary work in the way of applications and consents and building work could be expedited.

37. That the London County Council should be empowered to set up an Advisory Board on which architects, engineers, builders and property owners should be represented to frame from time to time rules for construction and building materials. When these rules are sanctioned by the London County Council they should become binding on the public.

38. That this Advisory Board should always meet in public and may consider amendments put forward by any interested party who may also on invitation appear in support or opposition.

39. That in any case the following should be definitely inserted in an Act of Parliament:—

- (a) Separation of buildings by party walls, etc.
- (b) The size of buildings used for trade and domestic purposes which need fire-resisting floors and stairs.
- (c) The cube of commercial and other similar buildings as now allowed up to 500,000 cubic feet per floor

with 40,000 feet area in buildings 80 feet high, still leaving the permissive clauses.

(d) Construction of public buildings.

(e) Height of habitable rooms, eight feet; sizes of windows and ventilation of stairs.

SECTION IV.

Rules of Procedure as to Party Walls, Party Fence Walls, etc.

40. That the present rules in Part VIII of the London Building Act, 1894, are generally adequate but it should be made clear in Section 93 of the London Building Act that a notice must in every case be served when it is intended to excavate within 10 feet of adjoining owner's building and below the foundation and that provision should be made to prevent grillage and other special foundations from extending on to the ground of an adjoining owner, subject to reference to the third surveyor.

SECTION V.

Special and Temporary Buildings.

41. That there should be an appeal against any London County Council requirements as regards construction, but that all special and temporary buildings and structures under four squares in area should be dealt with as regards construction by the District Surveyor also with power to appeal.

42. That in view of the express provisions of Section 82 (4) of the London Building Act the question of constructional stability might be left entirely with the district surveyor and only general principles dealt with by the London County Council, in which case the special fee might go to the district surveyor.

43. That a general rule for the regulation of wooden structures be enforced without further delay.

44. That some control should be instituted for hoisting apparatus overhanging the public way.

SECTION VI.

Dangerous and Neglected Structures.

45. That the expense incurred by the owner where the structure is small is excessive. The district surveyor, before issuing a Dangerous Structures Certificate, should ascertain whether the owner is willing to remove the danger forthwith, but this should not refer to cases where no delay whatever is permissible.

46. That it should be made more clear that the London County Council should repair or secure wherever possible rather than pull down a dangerous structure.

SECTION VII.

Dangerous and Noxious Businesses.

47. That, as some of these enactments are already dealt with by bye-laws, etc., under special Acts of Parliament, it seems desirable to remove many of them from a Building Law.

48. That gas works should not be exempted from the Noxious Business enactments.

SECTION VIII.

Dwellings on Low-lying Ground.

49. That the enactments under this heading appear reasonable.

SECTION IX.

Signs.

50. That there is urgent necessity to control "jumping" signs.

51. That as the present bye-laws with regard to signs projecting from buildings appear to be ineffective in preventing disfigurement of frontages, rules governing them should be inserted in a Building Law and administered by the district surveyor in the same way as he controls cornices and similar projections.

SECTION X.

Fire Protection and Means of Escape.

52. That under Section 7 of the 1905 Act the Council should be urged to have greater regard to the occupation of the ground floor in framing their requirements or conditions.

53. That under Section 12 the District Surveyor should advise the London County Council where alternative effective means of escape, in lieu of escape to the roof, is possible, and so expedite the administration of this section.

54. That where a building has been provided with means of escape to the satisfaction of the Council a schedule of the means of escape should be permanently displayed in the building so that all concerned may have knowledge of the fact.

55. That the overlapping procedure existing between forty-person factories and workshops and other twenty-person buildings should be swept away and all twenty-person buildings brought under the single administration of the 1905 Act.

56. That with regard to theatres and such places of assembly as are dealt with by the London County Council for cinema and dancing, the Committee having noticed the congestion and jostling at many places of public assembly are gravely concerned at what may be the result in the case of an alarm.

The rules of the London Building Act, 1894, Section 80, with regard to new churches, chapels, public halls, etc., are not such as would deal effectively where large numbers of persons are concerned.

The regulations which have been enforced by the London County Council with regard to theatres, music halls, cinemas, etc., are based upon reasoning and calculations which are not within the knowledge of the architect who designs the buildings.

He is concerned as much as the London County Council in seeing that his buildings are as safe as can be reasonably demonstrated, so that should there be an accident the blame should not be attributable to neglect or lack of foresight.

It is assumed that many of the regulations are only the result of slow accumulation of details gathered from experience of problems arising from time to time.

The Committee therefore considers that the London County Council should in the public interest set up a Committee to enquire into the question of safeguarding the public from defects in the planning of places of assembly, and that as this is a subject which is purely technical and not involving policy, architects might be members of that committee and should also freely take part.

It is believed that clear rules for the guidance of architects could be evolved, and the responsibility for safeguarding the public would be shared by all parties concerned.

NOTE.—The following points arose out of the consideration of the report of the Royal Commission on Fire Brigades, etc. :—

57. That some expeditious method should be adopted in dealing with existing buildings in which means of escape is seriously defective. The present method is cumbersome and expensive, and involves unnecessary expense and dangerous delay.

58. That as there is already power in the 1905 Act to require the District Surveyor to report existing twenty-person cases, the law might be extended so that on his report of a dangerous case a formal notice should be sent to the owner requiring him within a specified time to submit plans and proposals to the London County Council for improving his means of escape; an appeal to the Tribunal against the district surveyor's report to be given.

59. That the Committee favours the idea that where there are roofs of fireproof construction on both sides of a party wall parapets are unnecessary.

60. That the requirements for fireproofing the ceilings of shops and protecting the stairs to the upper floors need to be revised so that the protection may be effective so far as is practicable—the law at present being indefinite.

61. That new constructional metal in shops and in floors immediately over should be protected.

62. That the London County Council should give close attention to the use of armoured doors in view of the fact that they rapidly become ineffective in the presence of damp.

63. That an enquiry should be made into fires by a member of an independent panel drawn up by a Secretary of State.

64. That timber stacks should be removed a definite distance from domestic dwellings, say ten feet, plus an angle of 45 degrees.

SECTION XI.

Special and Exempted Buildings.

65. That the exempted buildings in Section 201 should be confined to those 30 feet square, etc., and that larger buildings should be made to comply with the ordinary law as London is now so crowded that such uncontrolled buildings form a real fire menace.

66. No buildings should be entirely exempt from supervision as regards construction. The district surveyor might be given powers of approval to forms of construction suitable for the special cases, subject to appeal.

67. The decision in the High Court obtained by the London County Council that new schools approved by the Education Board are automatically exempt from all the Building Laws of London should be revised by legal enactment.

68. That Government buildings should not encroach on building lines.

SECTION XII.

Administration by the London County Council.

69. That applicants to the Building Act Committee should be permitted to appear to support their cases if they desire.

70. That theatres and similar buildings should be approved as such in the same way as any other twenty-person buildings. The question of licence to perform plays, etc., should be a separate question.

71. That applications to the London County Council should be in duplicate only and these should be sufficient for all purposes.

72. That all certified plans of old buildings (see paragraph 82) should be deposited with the London County Council and should be open for inspection by all interested parties free of charge.

73. That it should not be necessary to get permission for every postal address to be approved by the London County Council.

74. That streets should not be required to be more than adequately defined before houses are erected.

75. That two sets of plans might reasonably be asked with applications under Section 7 of the 1905 Act.

SECTION XIII.

Administration by the District Surveyor.

76. That the following conclusions of the Committee adopted by the Council of the Institute be acted upon :—

- (a) That the system under which building operations have been supervised by district surveyors for so long is worthy of continuation.
- (b) That it does not appear that any good purpose would be served by altering either the method of supervision of building operations by district surveyors or by altering their status and mode of remuneration.
- (c) That it would, however, be worth pursuing the idea of giving to the district surveyors more detailed responsibility, and so relieving the London County Council of much unnecessary waste of time and trouble. Smaller details, subject to the right of appeal, involving such questions as special forms of construction, might well be placed in the hands of the district surveyors, who have among other things the necessary local knowledge of the facts.

(d) That these points are of importance in London, as it is, but would be of far more importance if London were extended and the distance from County Hall to the outlying districts consequently greater than to-day.

77. That the remuneration of the district surveyor by fees paid by statute as at present should continue.

78. That the total amount of fees receivable by the district surveyor are not unreasonable, but

79. That the fees are required to be readjusted so that the work requiring large service should carry a larger fee than others requiring less, and that in particular where a large number of buildings of same type are erected at one time, a substantially diminished fee only should be payable to the district surveyor.

80. That in particular where there are an adjoining number of houses all of one type the standard fee should be on a diminishing scale.

SECTION XIV.

Miscellaneous Provisions.

81. That in any revision of the Building Law a greater number of items of construction than at present could with advantage be placed with the superintending architect for his discretion.

82. That the district surveyor should be empowered to certify the size and position of any building, particularly in view of the suggestion in paragraph (12) as to building to the old heights.

83. That attic rooms should not be treated as a storey for purposes of determining the thickness of walls.

84. That where nine-inch walls are now permissible for domestic buildings 11-inch hollow walls should be permitted, so long as the walls are properly bonded and built entirely in cement mortar.

85. That the definitions of domestic buildings, warehouse buildings and public buildings are ambiguous and they should be made clear.

86. It is suggested that all buildings with a floor load of not more than $1\frac{1}{4}$ cwt. per foot should be classified for purposes of thickness of walls with the domestic class, and buildings with above that floor load with the warehouse class: the public buildings to remain as at present.

87. That for the purposes of determining the thickness of a main wall a cross wall need not be in length more than one-third the height of the main wall.

88. The Committee is of opinion that modification of the law as indicated above would greatly assist building operations.

CHARLES A. DAUBNEY,
Hon. Secretary,

14 May 1924. London Building Acts Committee.

THE WREN SOCIETY.

The first publication of the Wren Society will appear this year and will consist of a portfolio of thirty plates from the All Soul's Collection of Wren's drawings dealing with St. Paul's Cathedral. The publications of the Society will be supplied free to members and will not be obtainable through other channels. The Organising Committee recognise that the number of subscribers must be continually increased by new accessions if the Society is to achieve completely the object of setting up a permanent and trustworthy record of Sir Christopher Wren's life and work. Mr. H. Duncan

Hendry, the Hon. Secretary, of 43 Doughty Street, London, W.C.1, will be pleased to send a prospectus to anyone interested.

APPEAL TO MEMBERS IN PRIVATE PRACTICE.

In view of the great importance of the proposals which will be submitted to the general body of members on 17 June, the Council of the R.I.B.A. are particularly anxious that the meeting on that day should be as large and as representative as possible. They urgently appeal to those members who are in private practice to do all in their power to facilitate the attendance at this meeting of those of their assistants who are corporate members of the R.I.B.A., so that the latter may have a fair opportunity of recording their votes.

R.I.B.A. ELECTION.

31 May, 1924

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It has come to our notice that the omission of our names from the Emergency Committee's List for the R.I.B.A. Annual Election might be considered by members to imply a lack of sympathy with the Council's proposals for amalgamation. We, therefore, take an early opportunity of stating that, on the contrary, the proposals have our unqualified support.

We withdrew with the sole object of helping the Council, inasmuch as the retention of our names would have resulted in the splitting of votes.—Yours truly,

GILBERT FRASER.	MAURICE E. WEBB.
T. R. MILBURN.	HERBERT A. WELCH.
W. G. NEWTON.	J. HUBERT WORTHINGTON.

THE R.I.B.A. AND THE SOCIETY OF ARCHITECTS.

The Poll of Licentiate on the Council's proposals for the Registration and Consolidation of the profession has been completed. 881 replies have been received. Of these 859 are in favour of the Council's proposals and 22 against.

At a General Meeting of the Leeds and West Yorkshire Architectural Society, held on 14 May, it was decided unanimously to approve the action of the Council of the R.I.B.A. in their proposal to incorporate the Society of Architects—thus securing a united Institute for the purpose of obtaining registration of the profession.

ARCHITECTS' BENEVOLENT SOCIETY.

The annual general meeting of the Architects' Benevolent Society was held in the rooms of the Institute on Tuesday, 13 May. In the absence of the President, Mr. W. Hilton Nash, the Honorary Treasurer took the chair. Those present included Mr. Henry Lovegrove, Mr. Wm. Woodward, Mr. Lewis Solomon, Mr. Albert E. Kingwell, Mr. Albert W. Smith, Mr. P. H. Adams, Mr. F. Chatterton, Mr. A. E. Harris and Sir Charles Nicholson (Honorary Secretary).

Before beginning the business of the meeting a vote of sympathy was passed to Sir Aston Webb, P.R.A., a Trustee and a Past-President of the Society, on his recent accident, and sincere hope expressed for his rapid recovery.

The Annual Report was then read as follows:—

The Council have the pleasure to submit their seventy-fourth Annual Report. Seventy applicants have been helped during the year as follows: Twenty-one architects and architects' assistants, thirty-two widows of architects, and seventeen orphans, the sum of £1,477 18s. 6d. having been expended in their relief. In addition, £407 has been paid out in pensions to the Society's pensioners. Subscriptions have maintained a high level, a total of £1,106 0s. 6d. having been received.

The Society's scheme of Professional Insurance by which architects may insure their lives through the Society and thereby donate the commission, or half of it, to the Benevolent Fund, has been progressing steadily during the year. In February 1923 a circular letter was sent to all members of the Royal Institute of British Architects, the Society of Architects and the Architectural Association, to Presidents of Allied Societies, Directors of Architectural Schools, and to the whole of the architectural press; and it was followed in May by a circular from the Sun Life Assurance Society which was sent out with the Annual Report, and later as an inset in the R.I.B.A. JOURNAL. The results were encouraging. Up to date, thirty insurances have been effected and a total of £10,136 has been insured. £51 16s. has been received by the Society in commission and £41 16s. has been returned to the insured. In addition, the sum of £39 12s. has been paid to the Society by the Sun Life Assurance Society as a sliding scale commission on the total for the first year. Commission still to be received from insurance already effected amounts to £6 15s., which added to what has been received, makes a welcome addition to the capital of the Society of £98 3s. It may be mentioned that this does not close the account. A certain percentage of the premiums will be handed over to the Society annually, which will be regarded as a subscription from the insured, and will be entered in his name in the Annual Report. For the first year the amount received in this way will be £13 4s. 6d., which it is hoped will be greatly augmented as time goes on.

In connection with the insurance scheme the Council would like to record their thanks to Mr. H. L. Anderson, who presented to the Society, as an alternative to insuring his life, £300 in 3½ per cent. Conversion Loan. Donations from others of varying amounts to the total of £214 12s. 6d. were also received. Further donations not directly attributable to the insurance scheme amounted to £288 1s. 3d. Among the larger donations may be mentioned:—

£75 from Mr. Vincent Craig; £50 from the 1922 Emergency Committee through Mr. Maurice E. Webb; £20 from Mr. E. O. Warne; £10 10s. from Mr. H. L. Anderson; £10 10s. from Mr. Graham C. Awdry; £10 from Mr. H. Beswick; £5 10s. from Mr. L. Sylvester Sullivan; £5 5s. from Mr. E. Bomer; the Burnley District Society of Architects, Messrs. Driver and Blomfield, Mr. Edwin Gunn, Messrs. William and Edward Hunt, Mr. W. Campbell Jones, Mr. W. Hilton Nash (Honorary Treasurer), Mr. S. G. Parr, Mr. Stanley Peach, Mr. Joseph Pennell, Mr. E. H. Rouse, Mr. Arthur Sykes, Mr. A. A. H. Scott, Mr. George C. Wingrove, and the York and East Yorkshire Architectural Society; £5 from Mr. Herbert Baker, Mr. A. Hunter Crawford, Mr. E. A. Johnson, and Mr. A. E. R. Mackenzie. The sum of £20 was received in payment of the third instalment of Miss Raggett's legacy, and £25 was bequeathed by Mr. W. A. Webb.

In place of Sir William Emerson, who resigned his position as a trustee of the Society, the Council have the pleasure to nominate Mr. Paul Waterhouse, M.A.Oxon, F.S.A., P.P.R.I.B.A.

The Council regret to report that the Society has lost by death many supporters during the year, including Sir Ambrose Poynter, Bart., the Rev. W. F. Yates Rooker, Mr. Walter Burrows, Mr. Arthur Clyne, Mr. William Cooper, Mr. Ernest Flint, Mr. Arthur Harrison, Mr. E. Haslehurst, Mr. R. H. Kerr, Mr. George Lethbridge, Sir James Lemon, Mr. Sidney Muggerridge, Mr. A. E. Murray, Mr. George H. Paine, Mr. Marshall Robinson, Mr. A. E. Sawday, Mr. T. F. Tickner, Mr. W. Henry Ward, and Mr. W. E. Willink.

The Council have the pleasure to acknowledge their great indebtedness to the Royal Institute of British Architects for the use of office accommodation, and to Mr. MacAlister and the staff of the Institute for courteous help on all occasions.

The Chairman, in moving the adoption of the Report, recalled that the Society was now seventy-four years old, having been founded thirteen years after the foundation of the Royal Institute. During that time the funds at the disposal of the Society had steadily increased; but if their funds had increased, the number of applicants for relief had increased too, and he appealed for wider support from members of the architectural profession. The insurance scheme, he was glad to say, was progressing favourably.

The Council for the ensuing year was elected as follows:—

President: The President of the R.I.B.A., Mr. J. Alfred Gotch, F.S.A.; Vice-President: Mr. Thomas Dinwiddy; Members: Messrs. William Grellier, Osborn C. Hills, George Hubbard, L. S. Sullivan, A. Saxon Snell, H. L. Anderson, A. E. Kingwell, W. Campbell Jones, C. H. Brodie, Digby L. Solomon, W. Henry White, Maurice E. Webb, R. Dirks, E. J. Partridge (representing the Society of Architects); E. Stanley Hall (representing the Architectural Association); Henry Lovegrove (representing the London Society).

Mr. W. Hilton Nash (Honorary Treasurer) and Sir Charles Nicholson (Honorary Secretary) were thanked for their services to the Society and re-elected in their respective offices; and Mr. Lovegrove and Mr. Brodie were re-elected Honorary Auditors.

The proceedings closed with a vote of thanks to the Institute for the loan of their rooms.

The Annual Elections

The results of the Annual Elections are recorded in the subjoined Reports of the Scrutineers, which were read at the General Meeting on Monday, 2 June.

The Scrutineers appointed to count the votes for the election of the Council and Standing Committee for the Session 1924-25 beg to report as follows:—1,691 envelopes were received—594 from Fellows and 1,097 from Associates. The result of the election is as follows:—

COUNCIL, 1924-1925.

PRESIDENT.—*Elected*: John Alfred Gotch, 1,223 votes.—*Not Elected*: Alfred William Stephens Cross, 415 votes. 1,688 voting papers were received, of which 44 were invalid.

PAST-PRESIDENTS.—Sir Reginald Blomfield, R.A. (unopposed); Paul Waterhouse (unopposed).

VICE-PRESIDENTS.—*Elected*: Sir Edwin Landseer Lutyens, R.A., 1,302 votes; Edward Guy Dawber, 1,298; Major Harry Barnes, 1,234; Herbert Tudor Buckland, 1,213.—*Not Elected*: Herbert Duncan Searles-Wood, 467; Sydney Perks, 456; Charles Burrows Flockton, 429. 1,688 voting papers were received, of which 10 were invalid.

HON. SECRETARY.—Arthur Keen (unopposed).

MEMBERS OF COUNCIL: FELLOWS.—*Elected*: Sir John James Burnet, A.R.A., 1,251 votes; Henry Vaughan Lanchester, 1,227; Walter Cave, 1,211; William Curtis Green, A.R.A., 1,210; Professor Stanley Davenport Adshad, 1,205; Giles Gilbert Scott, R.A., 1,173; Henry Victor Ashley, 1,145; Sir Banister Flight Fletcher, 1,138; Major Hubert Christian Corlette, 1,131; Sir Alfred Brumwell Thomas, 1,119; Francis Thomas Verity, 1,113; John Keppie, 1,097; Henry Martineau Fletcher, 1,089; Francis Jones, 1,089; Percy Edward Thomas, 1,069; Thomas Taliesin Rees, 1,062; Edwin James Sadgrove, 1,037; Edward Charles Philip Monson, 999.—*Not Elected*: Charles Lovett Gill, 474; William Walter Scott-Moncrieff, 453; William Gillbee Scott, 445; Max Clarke, 435; Percival Maurice Fraser, 435; Herbert Winkler Wills, 433; James Alfred Swan, 431; Digby Lewis Solomon, 428; William Thomas Curtis, 421; Allan Ovenden Collard, 405; Delissa Joseph, 403; Albert Walter Moore, 393; William George Hunt, 390; Wilfrid Irwin Travers, 387; Josiah Gunton, 384; Henry John Chetwood, 374; Henry Philip Burke Downing, 303; Edward Arthur Hunt, 156. 1,688 voting papers were received, of which 72 were invalid.

ASSOCIATE MEMBERS OF COUNCIL.—*Elected*: Leonard Holcombe Bucknell, 1,220 votes; Professor Lionel Bailey Budden, 1,208; Michael Theodore Waterhouse, 1,208; Harold Chalton Bradshaw, 1,206; John Alan Slater, 1,204; Hope Bagenal, 1,179.—*Not Elected*: Frank Woodward, 466; William Henry Ashford, 462; John Douglas Scott, 448; Arthur Welford, 430; Leonard Arthur Culliford, 405; Frank Henry Heaven, 384. 1,688 voting papers were received, of which 10 were invalid.

REPRESENTATIVES OF ALLIED SOCIETIES.—Arthur John Hope, Manchester Society of Architects (unopposed); William Thorpe Jones, Northern Architectural Association (unopposed); George Andrew Paterson, Glasgow Institute of Architects (unopposed); Robert Magill Young, Ulster Society of Architects (unopposed); George Churchus Lawrence, Wessex Society of Architects (unopposed); James Stockdale Harrison, Leicester and Leicestershire Society of Architects (unopposed); Edmund Bertram Kirby, Liverpool Architectural Society (unopposed); Henry Leslie Paterson, Sheffield Society of Architects (unopposed); Edward Prioleau Warren, Berks, Bucks and Oxon Architectural Association (unopposed).

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION.—Harry Stuart Goodhart-Rendel (unopposed).

HON. AUDITORS.—Robert Stephen Ayling (unopposed); Charles Edward Hutchinson (unopposed).

ART STANDING COMMITTEE: FELLOWS.—*Elected*: Sir John James Burnet, A.R.A., 932 votes; Edward Guy Dawber, 882; Henry Vaughan Lanchester, 879; Professor Stanley Davenport Adshad, 854; Giles Gilbert Scott, R.A., 817; Walter Cave, 789; Halsey Ricardo, 612; Professor Frederick Moore Simpson, 589; Herbert Austen Hall, 488; Francis Winton Newman, 482.

—*Not Elected*: Walter Tapper, 464; Sir Alfred Brumwell Thomas, 448; Maurice Everett Webb, 436; Louis E. J. de Soissons, 405; Emanuel Vincent Harris, 388; Edward Prioleau Warren, 378; William Adam Forsyth, 376; Philip Dalton Hepworth, 364; Henry Philip Burke Downing, 357; William Robert Davidge, 257; Frederick Robert Hiorns, 236; Frederick Charles Eden, 229; John Duke Coleridge, 165. 1,304 voting papers were received, of which 79 were invalid.

ASSOCIATES.—*Elected*: Cyril Arthur Farey, 1,122 votes; Leonard Holcombe Bucknell, 1,102; Michael Theodore Waterhouse, 1,036; Percy Wells Lovell, 995; William Harding Thompson, 956; Thomas Smith Tait, 947.—*Not Elected*: Albert Reginald Powys, 802. 1,304 voting papers were received, of which 19 were invalid.

LITERATURE STANDING COMMITTEE: FELLOWS.—*Elected*: Henry Martineau Fletcher, 996 votes; Major Hubert Christian Corlette, 975; Edwin Stanley Hall, 945; Martin Shaw Briggs, 886; David Theodore Fyfe, 880; Charles Harrison Townsend, 864; Arthur Stratton, 848; Louis Ambler, 825; Charles Sydney Spooner, 816; William Henry Ansell, 792.—*Not Elected*: Harry Bulkeley Creswell, 782; Stanley Churchill Ramsey, 781; Basil Oliver, 736; Arthur Hamilton Moberly, 640. 1,304 voting papers were received, of which 30 were invalid.

ASSOCIATES.—*Elected*: Professor John Hubert Worthington, 1,037 votes; Harold Chalton Bradshaw, 955; John Alan Slater, 955; Charles Cowles-Voysey, 839; Philip Waddington Hubbard, 807; Arthur Trystan Edwards, 741.—*Not Elected*: John Murray Easton, 583; Charles Edward Sayer, 560; Verner Owen Rees, 532; Eric Rawlstone Jarrett, 488. 1,304 voting papers were received, of which 19 were invalid.

PRACTICE STANDING COMMITTEE: FELLOWS.—*Elected*: Arthur Keen, 1,065 votes; Henry Victor Ashley, 906; David Barclay Niven, 749; Thomas Ridley Milburn, 724; Francis Jones, 697; Gilbert Henry Lovegrove, 686; George Hastwell Grayson, 675; Max Clarke, 645; William Gillbee Scott, 624; Frederick Chatterton, 597.—*Not Elected*: William Henry Atkin-Berry, 581; Sydney Perks, 561; William George Hunt, 557; William Henry White, 542; James Bertram Francis Cowper, 536; Herbert Shepherd, 527; Delissa Joseph, 489; William Campbell Jones, 445; Harry Teather, 284. 1,304 voting papers were received, of which 31 were invalid.

ASSOCIATES.—*Elected*: Horace William Cubitt (unopposed); George Leonard Elkington (unopposed); Harry Valentine Milnes Emerson (unopposed); John Douglas Scott (unopposed); Herbert Arthur Welch (unopposed); Charles Woodward (unopposed).

SCIENCE STANDING COMMITTEE: FELLOWS.—*Elected*: William Alfred Pite, 967 votes; Alan Edward Munby, 878; Herbert Tudor Buckland, 865; Raymond Unwin, 861; Professor Ravenscroft Elsey Smith, 853; Herbert Duncan Searles-Wood, 819; John Edward Dixon-Spain, 730; Robert Stephen Ayling, 636; William Edward Vernon Crompton, 588; Digby Lewis Solomon, 575.—*Not Elected*: Francis George Fielder Hooper, 569; George Reginald Farrow, 552; Charles Archibald Daubney, 551; Walter Robert Jaggard, 498; Allan Ovenden Collard, 456; John Hatton Markham, 421; Thomas Pemberton Bennett, 401; Sidney Frank Harris, 375; James Ernest Franck, 323. 1,304 voting papers were received, of which 50 were invalid.

ASSOCIATES.—*Elected*: Hope Bagenal, 1,120 votes; Henry William Burrows, 1,104; Percy William Barnett, 1,035; Robert John Angel, 1,016; Harvey Robert Sayer, 972;

Thomas Francis Ford, 949.—*Not Elected*: Arthur William Sheppard, 900; 1,304 voting papers were received, of which 26 were invalid.

Signed by the Committee of Scrutineers:—Henry Lovegrove (Chairman), Ernest G. Allen, Francis Hooper, Sydney Tatchell, T. Frank Green, Robert Lowry.

31 May, 1924.

Notes from the Minutes of the Council Meeting, 19 May, 1924.

WATERLOO BRIDGE.

On the recommendation of the Art Standing Committee it was decided to communicate with the London County Council expressing the hope, firstly, that there would be no alteration to the elevation of the bridge, and especially that there would be no footpaths constructed so as to project from the parapet, and, secondly, that in the event of some scheme for widening being inevitable, such widening will be the minimum possible consonant with traffic requirements.

REPORTS OF LAW CASES.

On the recommendation of the Practice Standing Committee it was decided to arrange with the Institute Solicitors for the supply from time to time of typewritten copies of important cases dealing with Building Acts, Ancient Lights and Professional Practice, which are reported at length in the official Law Reports, which are available only to solicitors and barristers, and that these copies of reports be filed and indexed in the Library for reference.

PROFESSIONAL CONDUCT.

Under the provisions of Bye-law 24 a member was censured for contravening Clause 4 of the "Suggestions Governing the Professional Conduct and Practice of Architects" by supplanting another member who had already been entrusted with a commission.

RETIRED FELLOWSHIP.

Mr. Alfred Conder [F.], who was elected an Associate in the year 1873, was transferred to the Class of Retired Fellows.

CAMBRIDGE UNIVERSITY AND THE R.I.B.A.

At a Congregation of Cambridge University held on 30 May, the Vice-Chancellor (Dr. Pearce) presiding, the offer of an annual scholarship for the advancement of the study of architecture made by the Council of the R.I.B.A. was accepted with thanks.

Notices

REGISTRATION.

SPECIAL GENERAL MEETING.

Tuesday, 17 June, 1924, at 3 p.m.

NOTICE IS HEREBY GIVEN that a Special General Meeting of the Royal Institute of British Architects will be held at the Caxton Hall, Caxton Street, Westminster, on Tuesday, 17 June, 1924, at 3 o'clock in the afternoon, for the purpose of considering and, if thought fit, passing

the subjoined Resolution No. 1, and also for the purpose of considering and, if thought fit, passing the subjoined Resolutions Nos. 2 and 3 respectively, approving with or without modifications the draft Supplemental Charter and new Bye-laws which will be submitted to the meeting. Should the said resolutions be passed by the requisite majority they will be submitted for confirmation to a further special general meeting to be subsequently convened.

RESOLUTIONS.

- (1) That this meeting hereby approves, ratifies and confirms the provisional agreement for amalgamation, dated 29 May, 1924, made between the Royal Institute of British Architects and the Society of Architects, produced to the meeting, and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said agreement into effect.
- (2) That this meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for such Supplemental Charter the approval of His Majesty's Privy Council.
- (3) That this meeting hereby approves and adopts the new bye-laws contained in the printed document produced to the meeting, and for the purposes of identification initialled by the President, and authorises and directs the Council to take the necessary steps to obtain for the new bye-laws the approval of His Majesty's Privy Council. And that the existing bye-laws be rescinded immediately after such approval has been signified.

By Order of the Council,

IAN MACALISTER,
Secretary R.I.B.A.

NOTE.—A copy of the provisional agreement referred to in Resolution 1, and prints of the Supplemental Charter and Bye-laws referred to in Resolutions 2 and 3 respectively, have been issued to the members.

REDUCED RAILWAY FARES FOR PROVINCIAL MEMBERS.

Arrangements are being made whereby it is hoped that Members attending the meeting from the Provinces will be enabled to obtain special cheap railway return fare facilities.

Members desirous of taking advantage of the arrangement should apply as soon as possible to the Secretary R.I.B.A., 9 Conduit Street, London, W., for the necessary printed and signed voucher to be handed in at the railway booking office when purchasing their ticket.

THE PROPOSED REFORM OF THE LONDON BUILDING LAW.

SPECIAL GENERAL MEETING.

In connection with the report of the London Building Acts Committee printed on page 515-519 of this issue, a Special General Meeting will be held on Monday, 23 June, 1924, at 4 p.m., when Mr. Charles A. Daubney

[F.] will read a Paper on "The Proposed Reform of the London Building Law." A further Special General Meeting will be held on Monday, 30 June, at 4.30 p.m. to resume the discussion on Mr. Daubney's Paper and the report.

INSURANCE OF ARCHITECTS' AND QUANTITY SURVEYORS' FEES.

At the request of the Practice Standing Committee, the Council of the R.I.B.A. desire to call the attention of all Members and Licentiates to the importance of advising their clients in case of fire adequately to insure architects' and quantity surveyors' fees, including those for making the claim.

The Practice Standing Committee recommend that a total sum for fees should be named in the policy, the amount of which could not be exceeded, out of which and up to which amount any fees properly due in accordance with the R.I.B.A. scale would be paid.

SURVEYING INSTRUMENTS FOR HIRE.

A Member has most generously placed at the disposal of the R.I.B.A. a very good dumpy level, tripod and staff, and also a good theodolite and tripod.

These instruments being a somewhat expensive part of the equipment of an architect's office, it is felt that many Members may be glad of an opportunity to get them on loan. Members or Licentiates who desire the loan of these instruments should apply to the Secretary R.I.B.A., stating for how long they will be required. A nominal fee to cover the cost of adjustment from time to time will be charged.

Competitions

SIDMOUTH HOUSING SCHEME COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

PROPOSED TOWN HALL : SOUTHAMPTON.

The President of the Royal Institute of British Architects has nominated Mr. H. Austen Hall, F.R.I.B.A., as Assessor in this competition.

IAN MACALISTER,
Secretary.

LONDON : MASONIC MEMORIAL BUILDING.

Assessors : (1) Sir Edwin Lutyens, R.A. [F.], appointed by the President. (2) Architect who is a Free Mason nominated by the special Committee, Mr. Walter Cave [F.]. (3) Grand Superintendent of Works, Mr. A. Burnett Brown. Conditions not yet issued.

MIDDLESBROUGH : CONSTANTINE TECHNICAL COLLEGE.

Apply to Mr. Thos. Boyce, Director and Secretary, Education Offices, Woodlands Road, Middlesbrough. Mr. Percy Thomas, O.B.E. [F.], appointed Assessor. Conditions not yet issued.

VALLETTA : LAY-OUT SCHEME.

Apply to Minister of Public Works, Valletta, Malta. Mr. Edward P. Warren, F.S.A. [F.], and Professor Patrick Abercrombie [A.] appointed Joint-Assessors. Conditions not yet issued.

STOKE-ON-TRENT : HOUSING.

Apply to Mr. E. B. Sharpley, Town Clerk, Town Hall, Stoke-on-Trent. Mr. W. Alexander Harvey [F.] appointed Assessor. Conditions not yet issued.

MANCHESTER : ART GALLERY.

Apply to the Town Clerk, Town Hall, Manchester. Dr. Percy Worthington [F.], Mr. Paul Waterhouse, F.S.A. [F.], and Professor C. H. Reilly, O.B.E. [F.], Assessors. Conditions not yet approved by the Competitions Committee.

DUNDEE : NEW ADVANCED SCHOOL, BLACKNESS ROAD.

(Limited to architects in practice in Scotland and carrying on business on their own account.)

Apply to Mr. John E. Williams, Executive Officer, Education Offices, Dundee. Deposit, £1 1s. Closing date for receiving designs, 25 June 1924. Mr. John Arthur [Licentiate], appointed Assessor. Conditions approved by the Competitions Committee.

GLASGOW : PUBLIC HALL.

Apply to the Secretary, Office of Public Works, City Chambers, 64 Cochrane Street, Glasgow. Closing date for receiving designs, 4 July 1924. Mr. James Lochhead [F.], Assessor. Conditions approved by the Competitions Committee.

HARROGATE : INFIRMARY EXTENSION.

Apply to Mr. Geo. Ballantyne, Secretary, The Infirmary, Harrogate. Deposit, £2 2s. Closing date for receiving designs, 30 September 1924. Mr. S. D. Kitson, F.S.A. [F.], appointed Assessor.

LEEDS : MATERNITY HOSPITAL EXTENSIONS.

Apply to Mr. P. Austyn Barran, Chairman of Extensions Sub-Committee, 42 Hyde Terrace, Leeds. Mr. R. Burns Dick [F.] appointed Assessor. Conditions not yet issued.

CARDIFF : BRANCH LIBRARY AT GABALFA.

Apply to the Librarian, Central Library, Cardiff. Mr. Sidney K. Greenslade [F.] appointed Assessor. Conditions not yet issued.

SALFORD : BATHS AND WASH-HOUSE.

Apply to the Town Clerk, Town Hall, Salford. Deposit £2 2s. Closing date for receiving designs, 25 July 1924. Warning notice issued 16 May 1924.

SOUTHAMPTON : TOWN HALL.

Apply to the Town Clerk, Municipal Offices, Southampton. Mr. H. Austin (F.) appointed Assessor. Conditions not yet issued.

SIDMOUTH : HOUSING SCHEME.

Apply to Mr. P. H. Michelmores, Clerk to the Sidmouth U.D. Council, Church Street, Sidmouth. Closing date for receiving designs, 16 June 1924. Veto issued 31 May 1924.

HAMILTON : WAR MEMORIAL.

Apply to Mr. P. M. Kirkpatrick, Town Clerk, The Town House, Hamilton. Deposit £1 1s. Closing date for receiving designs, 30 September 1924. Conditions not yet issued.

Members' Column

ROOMS TO LET.

Two comfortably furnished bed-sitting-rooms to be let near Brunswick Square. Attendance, breakfast, use of bath, electric light. Terms moderate.—Apply Box 1425, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

CHANGE OF ADDRESS.

MR. F. A. BREWERTON, M.C., A.R.I.B.A., F.S.I., has removed his offices from 33 Princess Street, Manchester, to 89 Oxford Road, Manchester.

ARCHITECTURAL DRAUGHTSMAN WANTED.

ARCHITECTURAL DRAUGHTSMAN (not over 30) wanted for a Guild of Craftsmen. Must have a knowledge of ecclesiastical woodwork and be a keen Anglican Churchman. A good opportunity for a man with business capabilities.—Apply Box 1284, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

PARTNERSHIP WANTED.

A.R.I.B.A., several years in practice, and with good general experience, requires working partnership with another architect, London or neighbourhood.—Apply Box 999, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

PRACTICE OR PARTNERSHIP WANTED.

ASSOCIATE (37) practitioner with all round practical experience desires to purchase provincial practice or partnership.—Apply Box 52, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

APPOINTMENTS WANTED.

ASSOCIATE, in practice over two years, very good prospects and work in hand, would be glad to co-operate with established architect of good address. Could render part-time assistance.—Box No. 264, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. (27), at present with well-known London Architect, desires appointment in Southampton or neighbourhood. Good knowledge all branches.—Interested worker.—Apply Box 707, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

TO MANUFACTURERS.

THE undermentioned will be pleased to receive trade catalogues
James F. Hampton, Maidstone Road, Paddock Wood, Kent.

Minutes XVIII

SESSION 1923-1924.

At the Fifteenth General Meeting (Business) of the Session 1923-1924 held on Monday, 2 June 1924, at 8 p.m., Mr. J. Alfred Gotch, President, in the Chair. The attendance book was signed by 24 Fellows (including 10 members of the Council), and 18 Associates (including 1 member of the Council), and 1 Licentiate.

The Minutes of the Fourteenth General Meeting held on 19 May 1924, having been published in the JOURNAL, were taken as read, confirmed, and signed by the President.

The Secretary announced the decease of:—

Mr. Henry Heathcote Statham, elected Associate 1871, Fellow 1878. Mr. Statham was a Member of Council from 1897 to 1901, and also during the Session 1910-11. He was a member of the Literature Standing Committee from 1897 to 1904 and from 1909 to 1911, and acted as Vice-Chairman of the Committee from 1899 to 1904 and 1910-11.

Mr. E. Swinfen Harris, elected Fellow 1882 and placed on list of Retired Fellows in 1914.

Mr. Kensington Gammell, elected Associate 1901, resigned 1923.

Mr. John Anstice Harrison, elected Associate 1908.

Mr. Bernard Robson, elected Associate 1910.

Mr. William Winder Lee, elected Licentiate 1911.

Mr. Frederick William Pomeroy, R.A., elected Hon. Associate 1909.

Mr. Bertram Grosvenor Goodhue, of New York, elected Hon. Corresponding Member 1922.

Cavaliere Settimio Giampietri, of Rome, elected Hon. Corresponding Member 1897.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded on the Minutes of the meeting.

The following member attending for the first time since his election was formally admitted by the President:—

R. W. CABLE [A.].

The following candidates for membership were elected by show of hands:—

AS FELLOWS (13).

CUMMING: TARRAS TALFOURD [A., 1906]. Reading.

GRANT: JOHN PETER DIPPIE [A., 1920], Cardiff.

KNAPP-FISHER: ARTHUR BEDFORD [A., 1914].

LANGMAN: HERBERT [A., 1907], Southport.

MEADOWS: CAPTAIN SAMUEL DOUGLAS [A., 1913], Singapore, Straits Settlements.

MERRIMAN: HAROLD IAN [A., 1911].

MITCHELL: GEORGE ARTHUR [A., 1909].

RICHARDS: FRANCIS AUGUSTUS, M.A. Oxon. [A., 1922].

SHEPPARD: ARTHUR WILLIAM [A., 1894].

SYMON: ALEXANDER [A., 1900].

TASKER: ANDREW KERR [A., 1907], Newcastle-on-Tyne.

WILLIAMS: FREDERICK ERNEST [A., 1891].

WILLS: GERALD BERKELEY, M.C. [A., 1908].

AS ASSOCIATES (3).

ARTHUR: ERIC ROSS, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Toronto, Canada.

MUSKER: DORIS [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Upper Colwyn Bay, N. Wales.

WHITESIDE: WALTER JACK [Special Examination], Bulawayo, Rhodesia.

AS HON. ASSOCIATE (1).

FARER: OSCAR, O.B.E., D.Sc.

AS HON. CORRESPONDING MEMBERS (5).

BRUMMER: COMMENDATORE CARL, M.A., Copenhagen, Denmark.

FETT: DR. PHIL HARRY, Christiania, Norway.

NORDHAGEN: PROFESSOR OLAF, Trondhjem, Norway.

SAARINEN: ELIEL, Finland.

SLOTHOUWER: DIRK FREDERIK, Amsterdam, Holland.

The Scrutineers' Reports, giving the results of the Annual Elections of the Council, the Standing Committees, and the Hon. Auditors, were read, and the President declared the Officers, Members of Council and Standing Committees, and Hon. Auditors duly elected in accordance therewith.

On the motion of the President, a vote of thanks was passed by acclamation to the Scrutineers for their labours in connection with the elections.

Mr. Francis Hooper [F.] gave notice of a motion for the next Business meeting on the subject of the training of Apprentices for the Building Trade.

The proceedings closed at 8.30 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

R.I.B.A. JOURNAL.

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